ANTOINE SALOMON

GUY COGEVAL

Vuillard

II

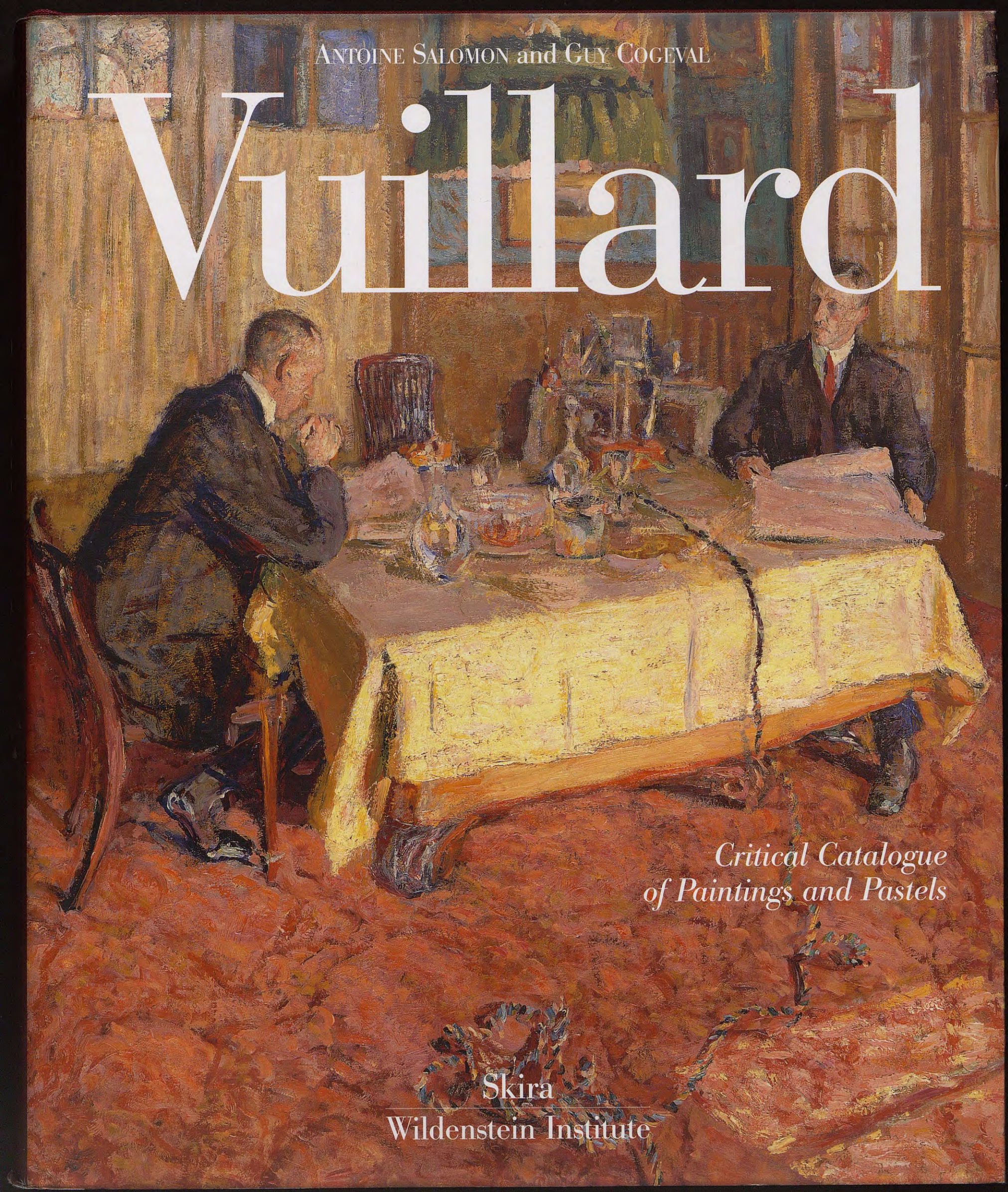
Critical Catalogue of Paintings and Pastels

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Antoine Salomon and Guy Cogeval

Vuillard



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The art of Édouard Vuillard (1868-1940) spans two centuries: he was a major player in post-impressionism in the same way as Gauguin or Seurat, but he also participated in the renewal of decorative art after 1900, and then in the "return to order" following the First World War.
Born into a modest family, he very soon turned towards painting. At the Lycée Condorcet, where Bergson and Mallarmé were then teaching, he met Kerr-Xavier Roussel, the future painter, and Aurélien Lugné-Poe, the future theatre producer, who were to lead him into the group of Nabis at the beginning of 1889. He painted a number of provocative compositions (*The Lilacs*, *Octagonal Self-Portrait*) and joined the cloisonniste avant-garde led by Paul Gauguin and Émile Bernard. Between 1890 and 1895, he produced numerous sets for the most innovative theatre (Maeterlinck, Ibsen, Strindberg). From 1892 to 1895, he refined the subjects that would make him famous: *petit-bourgeois* interiors, scenes drawn from family life in which we see his mother, sister and employees from the corset workshop at their daily tasks. From 1894, commissions for larger-scale decorations were to follow each other in a regular procession: the panels for Claude Anet (1898), the immense *Landscapes of the Île-de-France* (1899), and so on to the famous decorations for the Comédie des Champs-Élysées (1912).
In appealing to the fashionable drawing rooms and worldly sets, he ensured his success, producing portraits of industrialists, bankers and actresses, painted in Paris or on holiday in Normandy, Brittany and the South of France.
This critical catalogue of Édouard Vuillard's œuvre provides the opportunity to study the French artist's art with greater accuracy. Hundreds of photographs, taken by Vuillard himself, as well a hitherto unpublished series of preparatory drawings and sketches – associated with his Journal – help to outline the artist's creative process as no other volume has been able before now.

Édouard Vuillard
(1868-1940)



ANTOINE SALOMON AND GUY COGEVAL

Vuillard

The Inexhaustible Glance

Critical Catalogue of Paintings and Pastels

Volume II

with the collaboration of
Mathias CHIVOT

Skira
Wildenstein Institute

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First published in Italy in 2003 by
Skira Editore S.p.A.
Palazzo Casati Stampa
via Torino 61
20123 Milano
Italy
www.skira.net

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© 2003 Émile Bernard, Pierre Bonnard, André Derain, Giovanni Giacometti, George Grosz, Armand Guillaumin, Wassily Kandinsky, Succession Henri Matisse, Edvard Munch, Andy Warhol, Man Ray, Kerr-Xavier Roussel, Christian Schad, Paul Vallotton, Édouard Vuillard by SIAE 2003

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Printed and bound in Italy. First edition

ISBN 88-8491-119-2

Distributed in North America and Latin America by Rizzoli International Publications, Inc. through St. Martin's Press, 175 Fifth Avenue, New York, NY 10010. Distributed elsewhere in the world by Thames and Hudson Ltd., 181a High. Holborn, London WC1V 7QX, United Kingdom.

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VII – Belle Époque: a Simplified Vision (1898-1908)

Annette, the daughter of Kerr-Xavier Roussel and Marie, was born on November 30 1898 in Levallois. This event was a major turning point in Vuillard's life. He felt free at last of the funereal shadow that seemed to hover over the Roussels, and he would finally be able to play the part he had dreamed of for so long: that of the indulgent uncle. The baby's birth did not bring permanent happiness to the Roussel household; Kerr's health, which had been delicate since adolescence, began to fail, and his attacks of neurasthenia, far from diminishing, came back at regular intervals. In 1909 he suffered a terrible bout of phlebitis that worried his brother-in-law (VII-433). Vuillard painted one of his masterpieces, *The Family Lunch* (VII-36), a few weeks after the birth of his niece: it is a meal poisoned by coldness and indifference. Separate, sitting at either end of a laid table seen through a fish-eye lens, Kerr is reading his newspaper and Marie is consoling herself with Annette, while Madame Vuillard sits grieving between husband and wife, who are ignoring each other; this skilful composition speaks volumes about the tensions that continually brewed in that uneasy household. Some years later another work, apparently anodyne, shows Annette posing stiffly facing us (see ill.) and Kerr totally absent to the side (VII-138). On the other hand, a number of Vuillard's photographs capture his brother-in-law hugging his children with a look of great happiness on his face (see ill.) Madame Vuillard had been right when she said of her son-in-law some years earlier: 'Kerr has good moments and lousy times'.[1] To evoke the little everyday upsets Vuillard no longer turned to Expressionism, but focused on details to suggest the realities the family was trying to disguise. The part played by his artistic inventiveness is always apparent.

The arrival of Annette introduced into his art a topic –the theme of *maternity*, at which Vuillard would excel– that until then had been the purview of Maurice Denis (see ill.), in whose home births (his daughters Noëlle in 1896, Bernadette in 1899,[2] Anne-Marie in 1901, Madeleine in 1906, his sons Dominique in 1909 and François in 1913) succeeded each other at a very Catholic rate. *Woman and Child in a Garden*

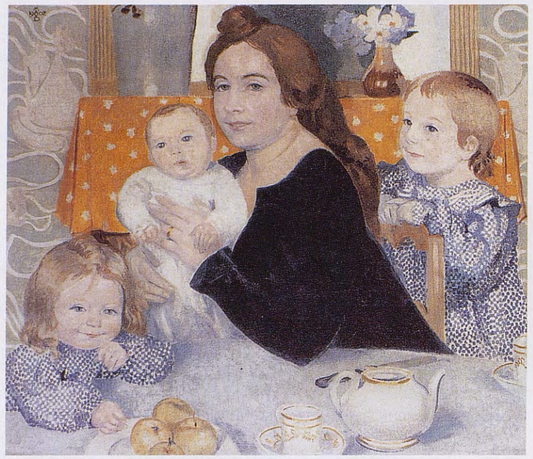


E. V., The Roussel couple with Annette, photograph, 1898. Private collection.



E. V., Kerr-Xavier Roussel, his daughter Annette and a nanny, photograph, 1899. Private collection.

◀ *The Infant on the Carpet (Michel Feydeau) – II* VII-297 (detail).



Maurice Denis, *Family Portrait*, 1902, oil on canvas. Private collection.

(VII-102) and *The Lady at the Window* (VII-104) seem touched by grace, as do the lovely scenes in which Madame Vuillard, ecstatic at being a grandmother, gives the child her soup (VII-122) or holds her in her lap (VII-55). It was now that Vuillard's capacity for affection came to the fore. Even though he partly was the author of the Roussels' joys and sorrows, he fully accepted his share of the responsibility and was willing to be a second father to Annette, for whom facing up to Kerr's obstinate silence was to be an intolerable ordeal. In 1901 Marie gave her a little brother, Jacques. It is no slight to the latter to say that he did not displace Annette in the artist's affection. He recorded the little girl taking her first steps (VII-58) in rooms suddenly open to a milky-white light, often using scattered short brush strokes.

The Roussels soon had the splendid idea of moving out of Paris to the countryside, and Kerr rented a house on a hill, La Montagne, in L'Étang-La-Ville. Vuillard often visited them there, as did the circle of Nabi friends and the family; many snapshots taken by the artist (see ill.) capture the joyful reunions. This holiday retreat (summer 1899, spring-summer 1900) was as important in Vuillard's life as was the one in Villeneuve-sur-Yonne. This time the countryside came completely into its own in his painting, and he paid careful attention to rendering nature; his vegetation became less and less symbolic. This is apparent in his two huge panels for the Natansons' father, *The First Fruit* (VII-63) and *Window with a View onto the Woods* (VII-64), which, with their textile 'verdures' banked up in skilful planes under a northern light, rank among Vuillard's greatest achievements. They are masterpieces in which the focus on the real appearance of things is intensified, although they are still far from being 'naturalist'. Achille Segard's description of the essential qualities of these monumental decorations: 'We sense that it was painted in a city and for a city apartment. It does not convey the smell of the soil found in the work of some rustic painters who never analyze their emotions but speak candidly of their attachment to the land where they paint and of their love for the earth and for things. M. Vuillard's vision of nature presents itself as the possible reward for the intellectual work one pursues before it. It is closely associated with a city-dweller's frame of mind.'[3]

When Vuillard purchased a Kodak in 1897, this was also a landmark. His first photographs were of Madame Vuillard,



E. V., Kerr-Xavier Roussel, Paul Sérusier and Paul Ranson at L'Étang-la-Ville, photograph, c. 1901-03. Private collection.



E. V., Marie Roussel, Kerr-Xavier Roussel, Jacques and Annette at La Montagne, photograph, c. 1903. Private collection.



E. V., The Boulevard des Batignolles, photograph, c. 1898. Private collection.

Roussel, Bonnard, Hermant and Fénéon, who he had pose in the apartment on Rue des Batignolles (17th *arrondissement*) where he settled with his mother in 1898 and more often at Rue Truffaut, in the same neighbourhood (see ill.), where they moved in March 1899. Very soon the little black box went with him on every one of his holidays in the country or abroad. Jacques Salomon, who, with Annette Vaillant, had the good sense to take an immediate interest in Vuillard's photographs, often witnessed the way in which the painter used his camera without warning in order to capture the fleeting moment: 'Sometimes, during a conversation, Vuillard would go to get his Kodak and resting it on some furniture or even the back of a chair, oblivious of its viewfinder, would point the lens in the direction of the image he wanted to record; he would then give a brief warning, 'Hold it, please' and we would hear the click… clack of the time exposure.'[4] During his holidays at Villeneuve-sur-Yonne, Alfred 'Athis' Natanson gave him much technical advice, as Annette Vaillant remembers: 'Monsieur Vuillard and my father both had an identical camera, a Kodak, covered in gritty black leather, rounded at the corners, with a dark-red inside that opened like an accordion. Sometimes, I was allowed to look into the little square of frosted glass, which was protected by a small metal screen. In it, the people, upside down, turned into Lilliputians, moved in a greenish world.'[5] All the rest of his life Vuillard was to use photographs to capture the spirit of a place and the movements of the people he met, just as he would memorize a face. He said himself that photographs were an *aide-mémoire*.[6] As time went on, he used all this photographic evidence in concert with his own sketches and diary entries to pin down the precise outlines of memory. The works he painted after 1900, whether portraits, landscapes or interiors, are less the postulate of a cerebral construction: Vuillard welcomes reality as it presents itself to him, though not to the extent of becoming an Impressionist. Apart from the fact that it led him to a new, more simplified approach to painting in which planes are staggered in depth, photography confirmed him in the belief that the making of art is first and foremost an *exercise of memory*.

These years were also for Vuillard the time when he discovered a more liberated sexuality. As we know, Misia played a part in this, but of greater significance is the forty-year relationship the artist started in 1900 with Lucy Hessel, the wife of his future art dealer. The woman who was to take Vuillard from Thadée Natanson and Misia was brown-haired in those days, haughty but immensely kind and generous, and quite unlike her husband, who from all accounts was a cynical, calculating man. She was to be the painter's second muse, his friend, confidant, lover and accomplice. In any case, after the closing of *La Revue Blanche* in 1901 the Natansons were in a bad way; Thadée was floundering in financial difficulties, and even went as far as accepting the post of director of coal mines in Kolozvár (Hungary). In 1904 they divorced.

It must be said that during this period the number of Vuillard's nudes – sensual, available, pearly-skinned – increased considerably: he had no qualms about painting his sitters on the metal folding bed in his room, where his busy mother often bustled in (VII-176, VII-180). Madame Vuillard probably suggested that he rent a studio, to avoid occasional scandalous intimacies in the Rue Truffaut apartment. And so in April 1902 he took over an empty workroom in the Faubourg-Saint-Honoré (in the eighth *arrondissement*), and



E. V., *L'Avenue* from *Paysages et Intérieurs*, 1899, colour lithograph, 32.2 x 45.5 cm. The Museum of Modern Art, New York.

then settled down for a much longer period (1907-33) in a studio on the Boulevard Malesherbes (seventeenth *arrondissement*), where he could invite his models in privacy – and sometimes seduce them.

One also senses that at this time Vuillard was yielding to the demands of a more naturalist, more classical art. We must mention here a most important exchange of letters between him and Maurice Denis in early 1898 while the 'Nabi aux belles icônes' was living in Rome for some time (see ill.). Denis was concerned about a certain pictorial hedonism of which he thought the Nabis had been guilty. He wrote to Vuillard: 'The habit of immediate gratification, the confidence in one's instinct and the disregard of theories have created an insatiable need for ever more direct pleasure and brought about an exaggeratedly refined sensibility. Hence our insistence on the look of works of art. This tendency is so different from the one that produced the great classical paintings that I have come round to expressing my disquiet on the subject, in a very general way. Do you follow me? … One's life is spent keeping a sort of diary in painting and too soon it becomes a sort of shorthand for everyday sensations. This was certainly not the way Raphael went about his work. Even the Impressionists still confine themselves to working from the model, from nature, which requires *slow analysis*: while we…'.[7] Truth to tell, Vuillard was not too sure how to answer him at that moment, but all his work after 1898-99 demonstrates a change of attitude. Yes, he succumbed to 'immediate gratification' and the 'shorthand of sensations', but he was equally concerned with arranging this data in a coherent and classical form. Light floods the apartments, outlines become clearer, faces emerge from the background and are no longer woven into the décor. But at the same time he was rediscovering an interest in antique art that blossomed in the strange *Library* (1910-11) for Miss Chapin. He also spent much more time in the Louvre, and not only in the galleries devoted to Watteau, Le Sueur and Poussin. André Gide noted in his diary: 'In the Greek and Roman frescoes gallery I ran into Vuillard and Vallotton';[8] Vuillard was now looking at *all* the great periods in the history of art.

Finally, he was moving in new circles in the course of these pivotal years. At the suggestion of Vallotton, their brother-in-law, the Bernheim brothers offered him a kind of contract that would save him any money worries. Vuillard accepted. He exhibited regularly with them from 1900 to 1913. After 1906 it was Félix Fénéon who came to choose which canvases by the painter of the *Vaquez Panels* would shortly go on show in the Galerie Bernheim in solo exhibitions. Soon, however, Vuillard began to feel trapped by this arrangement (see IX-202) and finally, after many difficulties and hesitations, Jos Hessel took over as his sole agent and dealer, although nothing had been put on paper. Hessel was a cousin of the Bernheims who worked for the father of Josse and Gaston. From the moment that the gallery became Bernheim-Jeune and moved to the Rue Richepanse, he held aloof from them and set up as an independent dealer. His relationship with the two brothers continued to deteriorate, although for a long time this did not prevent Jos and the Bernheims from buying paintings together (one was *The Library*, IX-164). In the Bernheims' company (see ill.) the painter of *The Public Gardens* began to be invited by the wealthy middle classes, whose gigantic apartments, luxurious in the rococo manner (VII-353 and VII-388), were stuffed with paintings. The Hessels' flat on the Rue de Rivoli was a real museum. These interiors contrasted with the tastes of the *La Revue Blanche* circle, who were more open to 'modern' trends in decoration – especially Art Nouveau – and were more accustomed to it. With the Bernheims as with the Hessels, it was essential to belong to a club, to talk about racing, or play poker when not working and to keep a mistress, more or less discreetly. We should be careful not to make hasty generalizations, however: the Bernheim brothers, like Jos Hessel, were men of wide culture. They defended the painters who were continually ignored in the official circuits – they were thirty to forty years ahead of the museums – and until the end of his life Vuillard was accompanied by the Hessels – or Lucy alone – when he went to concerts given by Dukas, Ravel and Roussel (Albert!) or to Wagner at the Opéra. There was really no arbitrary break in his cultural interests. Indeed, his friendship with the politician Arthur Fontaine grew closer between 1900 and 1910 (VII-311, VII-312, and VII-402). Fontaine was a friend of Maurice Denis; his apartment was like an art gallery, his wife was a superb pianist, and he was a most refined and cultured man (VII-402).

But Vuillard had certainly not lost his love of caricature, which is evident in the double portrait of the Feydeaus (VII-291), a commissioned painting done as always *cum grano salis*. Romain Coolus, Tristan Bernard, Pierre Veber and André Picard were also writers with a taste for vaudeville, and Vuillard gradually got used to a more carefree, pleasure-seeking way of life, at which his painting occasionally hints. It nonetheless kept its Vuillardian puzzle aspect, where the image only gradually becomes clear. He had never, in his Nabi years,



Pierre Bonnard, *The Theatre Box (Josse and Gaston Bernheim and Their Wives)*, 1908, oil on canvas. Musée d'Orsay, Paris.

painted anything like the complex portrait of *Claude Bernheim de Villers* (VII-391), in which the child is isolated in a corner of an eighteenth-century couch, or like that other wonderful glimpse of childhood *The Infant on the Carpet* (VII-296 and VII-297), which shows Feydeau's son floating on a many-coloured carpet. A perennial surprise is the very Fauve *Symphony in Red* (VII-293), the portrait of one of Josse Bernheim's mistresses which in its strange contortions nevertheless recalls certain Nabi sketches. And his *Vaquez Panels* (1896) were not out of place in the 1905 Salon d'Automne – the 'Cage aux fauves'[9] – where they were first publicly shown, alongside works by Matisse, Derain, Gauguin and so on. At a solo exhibition at the Galerie Bernheim-Jeune in February 1908, the critic Thiébault-Sisson noted the emergence of a 'new' Vuillard: 'The artist's palette, hitherto strictly confined to cool colours, now encompasses darker, less rich tones. We knew his fondness for light, bright harmonies in which soft blues, pale pinks, whites and beiges mingled their springtime hues with very delicate, very soft accents. We find in these outdoor scenes and in his interiors, but mostly in the latter, colour schemes where the dominant note is red, reds that go from scarlet to ox-blood, alongside violet, gold and dark blue.'[10]

In 1904 Vuillard wished to move somewhat farther from the centre of Paris. He left the Batignolles district to Rue de la Tour, to the fourth floor of an apartment building with much more light, near the Bernheims who then lived on the Avenue Henri-Martin. He painted few new masterpieces there: the *Portrait of Thadée Natanson in an Armchair* (VII-404), *Madame Hessel Reclining on a Couch* (VII-472), and *The Streets of Paris* (VII-516.1 to VII-516.4) for Henry Bernstein. We sense that in these years his inspiration flagged slightly, although he compensated for this by heaps of sketches, flower studies and still and always, nudes, very few of them completed. The true masterpieces of this period are those he brought back from his country holidays. Pacing his flat in Rue de la Tour like a bear in a cage, Vuillard made up his mind to move in 1908 and settled down in Place Vintimille. He never left.

[1] Letter from Madame Vuillard to Vuillard, late July 1896, Salomon archives.
[2] Vuillard was Bernadette Denis's godfather. In a piece of furniture made by Maurice Denis in 1900-02, *Children's Games*, one of the decorative ceramic tiles shows little Bernadette writing "EV" on the ground, copying her godfather's signature.
[3] Segard 1914, pp. 259-260.
[4] Salomon-Vaillant 1963, exhib. cat., p. 2.
[5] Ibid., pp. 8, 11.
[6] The expression is recorded by Annette Vaillant.
[7] Letter from Maurice Denis to Vuillard, 22 February 1898, published in Denis 1957a, p. 140. Vuillard had just returned to France after staying in Venice and then Florence, with Maurice Denis and Jean Schopfer (January 1898).
[8] André Gide, Journal, 18 January 1902 (Bibliothèque de la Pléiade, Gallimard, Paris, 1939), p. 119.
[9] Literally the 'Wildbeast's cage', after which the Fauvist movement was named.
[10] Thiébault-Sisson, 'Choses d'art', *Le Temps*, 25 February 1908, p. 3, col. 1.



VII-1

VII-1
The Promenade, Square des Batignolles

1898-99
Glue-based distemper on canvas,
188 × 85 cm
Signed, lower right: *E Vuillard*
Clemens-Sels-Museum, Neuss (Germany)

Provenance: Acquired from the artist by Octave Mirbeau, Paris, with M. Henri-Robert, Paris, Jan. 1909, 1,500 F – Henri-Robert sale, Hôtel Drouot, Paris, 23-24 Nov. 1936, lot 34 (ill.) – A. Dorville, Paris, 12,200 F – Dorville sale, hall du Savoy, Nice, 24-27 June 1942, lot 401 – Allard, Paris, 200,000 F – Berri-Lardy, Paris – Clemens-Sels-Museum, Neuss, 1962.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 104 [*Le Square des Batignolles*] – Munich, Kunstverein, 1959, no. 42 (ill.) – Neuss, Clemens-Sels, 1962-63, no. 23 (ill.) – Mannheim, Kunsthalle, 1963-64, no. 315 – Munich, Haus der Kunst, 1964, no. 617.

Bibliography: Chastel 1946, p. 53 – Cachin 1962, p. 51 (ill.) – Feldhaus 1962, pp. 55, 63 (ill.) – Schweicher 1963, pp. 16-20 (ill.) – Neuss 1975, p. 83 (ill.) – Groom 1993, p. 52, fig. 83 [*Women in a garden*, c. 1894].

In November 1936, Octave Mirbeau admired this panel: 'It is springtime, nature is bursting into green. In the foreground, seen from the back, is a woman in a brown skirt and pink blouse with mauve stripes, standing on a path before a green lawn, listening to a little girl in a red dress; with her right hand, the girl clutches her skirt, while her raised left hand points to the tops of the tall trees which stand out against a clear sky. To the right, a second girl walks towards them, while, further back, a few people can be seen strolling about.'[1]
This tall panel has sometimes mistakenly been thought to form part of the *Public Gardens* series (V-39.1 to V-39.9), an understandable confusion in view of its dimensions and the tonalities and techniques employed, similar to those of its celebrated predecessors. The brushwork is sketchier, however, and Vuillard himself gave it the title *Square des Batignolles* at his 1938 retrospective at the Musée des Arts Décoratifs. It also features in two photographs



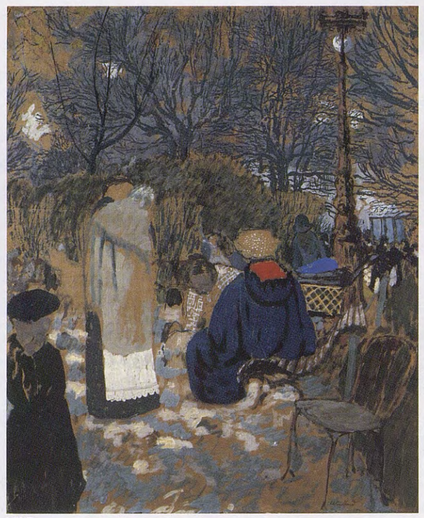
Vuillard in his studio, rue des Batignolles, 1897, photograph. Private collection.

in the *Batignolles* album (see ill.), where it is shown tacked to the wall rather than mounted on a stretcher; in front of it, a small stool can be seen. These two details strongly suggest that Vuillard was still working on the canvas in 1899.

[1] Octave Mirbeau in the Henri-Robert sale, 23-24 Nov. 1936.

VII-2
Nursemaids in the Square des Batignolles

c. 1899
Oil on cardboard, 89 × 69.5 cm
Stamp 2, lower right
Tel Aviv Museum of Art, Tel Aviv (Israel)



VII-2

Provenance: Artist's studio – Louis Carré, Paris – Sale, Galerie Charpentier, Paris, 10 May 1952, lot 75 (ill. XIII) – Sale, Christie's, New York, 13 Nov. 1984, lot 126 (col. ill.) – Collection Moshe and Sara Mayer; on loan to the Tel Aviv Museum of Art.

Exhibition: Paris, Carré, 1942, no. 5 – Tel Aviv, Museum of Art, 1999, pp. 82, 83 (col. ill.).

Bibliography: Chastel 1946, p. 53 – Tel Aviv 1999, pp. 82, 83 (col. ill.).

Description: *A group of figures gathered around a bench in a public garden with bare trees and green bushes: a stout, seated woman in a blue cape and red collar; a second seated woman wearing light-coloured clothes and reaching down to the ground; a woman standing to left of centre in a black dress and white apron and holding a child on her arm; and a boy in a black smock and beret in the bottom-left corner. In the right foreground is a metal chair of the kind found in public gardens in France and, in the background, some figures in black. The well-lit path is a patchwork of grey and yellow effects. The perspective line of the bench, which is viewed from the side, is prolonged by a gas-lamp, perpendicular to which is a light-coloured trellis.* (AC)

VII-3
The Tuileries

c. 1897
Oil on cardboard, 38.7 × 33 cm
Signed, upper left: *E Vuillard*
Yale University Art Gallery, New Haven (Connecticut), 1983.7.15

Provenance: Jos Hessel, Paris – Jacques Seligmann, New York – Georges Lurcy, New York – Lurcy sale, Sotheby's, New York, 7 Nov. 1957, lot 17 (col. ill.) – Paul Mellon, Upperville (Virginia) – Gift from Mr and Mrs Paul Mellon to Yale University Art Gallery, B.A. 1929, New Haven, 1983.

Exhibitions: New York, Seligmann, 1948, no. 11 – New York, Knoedler, Feb. 1950, no. 19 (ill.) – Washington D.C., National Gallery of Art, 1966, no. 181 (ill.) – New Haven, Yale, 1980, no. 5 – Lyons-Barcelona-Nantes, 1990-91, no. 71, p. 28 (col. ill.).

Bibliography: *Illustrated London News*, 16 Nov. 1957, p. 845 (ill.) – *The Connoisseur*, no. 566, Dec. 1957, p. 261 (ill.), fig. 33 – *Art News Annual* 28, 1959, p. 44 (col. ill.) – Dugdale 1967a, col. ill. on cover – Preston 1971, pp. 96, 97 (col. ill.) – Georges 1982, p. 103 – Groom 1993, p. 47, col. fig. 70.



VII-3



E. V., sketch for *The Tuileries*, graphite on paper, 13.8 × 10.9 cm. Private collection.

Formerly dated *circa* 1894, on account of the affinities it shows with *The Public Gardens* series (V-39.1 to V-39.9), this small canvas has rightly been redated *circa* 1897,[1] since a preliminary drawing of the painting appears in a sketchbook (see ill.) of work made between 1897 and 1899.

[1] Stuart Preston, Ann Dumas, Guy Cogeval and Gloria Groom.



VII-4

VII-4
Madame Vuillard Holding a Bowl

1898
Oil on canvas, mounted on hardboard,
60 × 56 cm
Signed, lower right: *EVuillard*
Musée d'Orsay, Paris, R.F. 2000-25

Provenance: Sergei Schukin, Moscow – Bernheim-Jeune, Paris (stock no. 9346), 29 April 1899, 500 F – Josse Bernheim, Paris – André Meyer, New York, c. 1950 – Meyer sale, Sotheby's, New York, 22 Oct. 1980, lot 29 (col. ill.) – Beyeler, Basle (Switzerland) – Private collection, Paris – Musée d'Orsay, anonymous gift subject to usufruct, 2000.

Exhibitions: Paris, Bernheim-Jeune, 1903, no. 1; Nov. 1908, no. 61 – Paris, Durand-Ruel, 1936, no. 78 (ill.) – Paris, Musée des Arts Décoratifs, 1938, no. 51 – Paris, Bernheim-Jeune, 1938, no. 58 – New York, Knoedler, Feb. 1950, no. 18 – New York, 1954, pp. 47 (col. ill.), 102 – Chicago, Art Institute, 1955, no. 38 (ill.) – Washington D.C., National Gallery of Art, 1962, p. 27 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 17 (ill.) – Paris, Orsay, 2000, no. 26 (col. ill.).

Bibliography: *Beaux-Arts*, 29 April 1938, no. 278, p. 3 (ill.) – *Bulletin des Musées de France*, no. 4, May 1938, p. 66 (ill.) – Roger-Marx 1939b, p. 157 (ill.) – Terrasse 1939, pl. 14 – Roger-Marx 1945d, pp. 147-150 (ill.); 1946a, pp. 56, 61, 83-84 (col. ill.), n.p. [after p. 16]; 1948c, pp. 19-20, pl. 19 – Schweicher 1949, pp. 45-47 – Duthuit 1954, p. 28 (ill.) – Schweicher 1955, pp. 25-26, pl. 15 – Salomon 1961, pp. 58, 59 (col. ill.) – *L'Œil*, no. 100, April 1963, p. 24 (ill.) – Salomon 1968, pp. 74, 75 (col. ill.) – Roger-Marx 1969, pp. 8-9 – Preston 1971, fig. 34 – Ciaffa 1985, pp. 200-203, fig. 82.

Description: *'This small painting is one of Vuillard's most moving compositions, in which he at once admits us into the most intimate details of his daily life and lays bare his feelings. There is nothing affected about this portrayal of Madame Vuillard taking her breakfast. Her peaceful gaze seems to impart silence to the room… something indefinable in the air puts one in mind of an Annunciation, as though that mysterious presence had slipped this morning into this humble dining-room in the Batignolles district. Seizing the moment, and, as always, giving the impression of improvising, Vuillard, utterly absorbed in the object of his gaze, gives free rein to his feelings.*[1]

A number of commentators have sought to describe the almost mystic atmosphere of this portrait: 'Whistler's mother remains frozen; she barely communicates with her glacial surroundings. Vuillard's mother, on the other hand, is at one with the air she breathes and the objects she touches; and the viewer, like the painter, is gripped by a feeling of veneration.'[2] A more recent commentator, Patricia Ciaffa, has focused upon a novel quality of light, the crystalline seduction of which Vuillard inaugurated in this moving composition: 'With a force approaching that of Rembrandt, Vuillard portrays his mother engaged in rapt, silent communion with the mysterious, unseen forces of her daily life; like the bowl she holds, Mme Vuillard is a receptacle, a vessel for the golden light which radiates throughout the room. In leaning forward and gazing into the source of that light, she absorbs and reflects its radiance.'[3] Vuillard does indeed eschew here the rigidly compartmentalized, Synthetist constructions in which he had long imprisoned his mother and sister, and in which even the simplest of moments was charged with an oppressive, Symbolist-like fatalism; gradually, as the Vuillard family prospered and their apartments grew in size, the more spacious interiors would be suffused with a new light.

This celebrated picture, of which Claude Roger-Marx was especially fond, reveals the close attention Vuillard paid to the art of Vermeer, especially to the Dutch master's delicate manner of distributing light: 'The brown, beige, grey and lilac tones that compose the picture-space [serve to] enshrine the precious figure. And to highlight a face, Vuillard, unlike the wizard of Delft, has no need of a gleaming pearl. He finds the softness of pearls in an ordinary pearl-handled knife and a bowl from a general store!'[4]

[1] Salomon, 1968
[2] Roger-Marx, 1946a, p. 84.
[3] Ciaffa 1985, p. 202.
[4] Roger-Marx 1969.



VII-5

VII-5
Interior, Madame Vuillard Sewing

1898
Oil on cardboard, 25 × 32 cm
Signed, upper right: *E Vuillard*
Private collection

Provenance: M. Hoogendijk, The Hague – Hoogendijk sale, Frederick Muller Gallery, Amsterdam, 21-22 May 1912, lot 63 – Bernheim-Jeune, Paris (stock no. 19550) – Josse Bernheim, Paris, 1912 – Private collection.

Exhibitions: Pittsburgh, Carnegie, 1926, no. 245 – London, Tooth & Sons, 1934, no. 39 – Paris, Bernheim-Jeune, 1938, no. 59 – Paris, Orangerie, 1968, no. 85 (ill.) – Paris, Bernheim-Jeune, 1969, no. 16.

Bibliography: Bernheim and Bernheim 1919, pl. 165 – Leclère 1920, p. 103 (ill.) – Bazin 1933, p. 90, fig. 100 – Roger-Marx 1946a, p. 66 – Georges 1982, p. 152.

Description: *In the right foreground is Madame Vuillard in a stippled blouse, seated in profile before a small folding-table, sewing. To the left, next to an open window giving onto some houses opposite, is a second small table, with a green house-plant in an earthenware pot standing on it.* (JS)

VII-6
The Dining-Room, Rue des Batignolles

1898
Oil on cardboard, mounted on hardboard, 28.5 × 42.5 cm
Signed, lower left: *E Vuillard*
Aichi Prefectural Museum of Art, Nagoya (Japan)

Provenance: Louis Bernard, Paris, c. 1908 – Gaston Bernheim de Villers, Paris – Private collection, Villefranche-sur-Mer (France) – Galerie Daniel Malingue, Paris, 1987 – JPL Fine Arts, London, 1988 – Galerie Rosengart, Lucerne (Switzerland) – Aichi Prefectural Museum of Art, Nagoya, 1995.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 19; 1938, no. 47.

VII-7
The Open Door (sketch)

1898
Oil on canvas, 41 × 40 cm
Stamp 1, lower right
Current whereabouts unknown

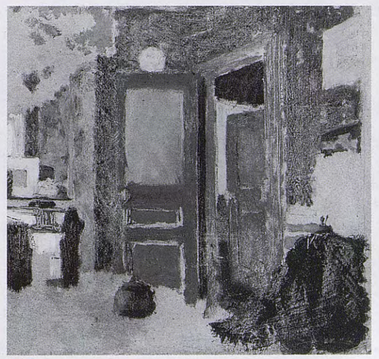
Provenance: Artist's studio – Girard, Paris – Sam Salz, New York – Norton Simon, Los Angeles (California), 20 Nov. 1961 – Hunt Food and Industries Museum of Art Collection, United States – George Stroganoff-Sherbatoff, United States – Spencer Samuels, New York, 9 May 1970 – O'Hana, London – Sale, Galerie Motte, Geneva, 29 June 1973, lot 47 (col. ill.), bought in – Sale, Christie's, London, 4 Dec. 1973, lot 27 (col. ill.), bought in – Current whereabouts unknown.

Exhibition: Irvine-Davis-Riverside, 1967, no. 12 (col. ill.).

Description: *A room with a door standing open. The wall of the room is reddish-brown with green decorative motifs, and a second door is visible in the room beyond. To the left is a mantelpiece. At bottom left, the bare cardboard support has been used to outline a table with a brown jar on it. A broadly executed sketch.* (AC)



VII-6



VII-7



VII-8



VII-9

VII-8
Madame Vuillard Preparing French Beans

1898
Pastel on paper, 30 × 27.3 cm
Stamp 2, lower left
Private collection, Great Britain

Provenance: Artist's studio – Lefevre, London, 1958 – David F. Hellings, London, 1959 – Private collection, Great Britain.

Exhibitions: London, Lefevre, 1959, no. 27 (ill.); 1964, no. 10 (ill.).

VII-9
Madame Vuillard

c. 1898
Pastel on paper, 15.2 × 14.2 cm
Stamp 3, lower right
Art market, Munich (Germany)

Provenance: Artist's studio – Kunsthandel Sabine Helms, Munich.

Exhibition: Munich-Hamburg, 2001-2002, no. 2, p. 58 (col. ill.).

VII-10
Madame Vuillard at the Dinner Table

1898
Oil on hardboard, 34.5 × 36 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

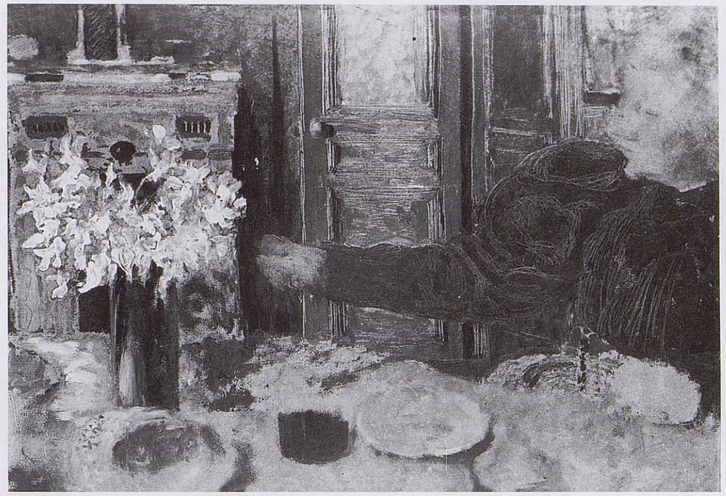
Provenance: Eugène Blot, Paris – Blot sale, Hôtel Drouot, Paris, 9-10 May 1900, lot 166 [*À table*] (ill.), bought in – Blot sale, Hôtel Drouot, Paris, 10 May 1906, lot 86 – Bernheim-Jeune, Paris, 620 F – Louis Bernard, Paris – Bernheim-Jeune, Paris (stock no. 20750), 29 Sept. 1916, 400 F – Poyet, Paris, 3 July 1923 – Current whereabouts unknown.

Description: *'Because, in growing old, she judges harshly people and objects and time, this lady wears a mask of stony-eyed scepticism that stands out, in the shadowy twilight, against the wooden panelling and wallpaper she chose with such unfailing good taste and authority all those years ago. This evening, forgoing the still lifes laid before her, she is thinking how unfortunate it is to see nightfall come so quickly, and that, if she wishes to continue darning the red robe which awaits her on the work-basket, she must light the lamp.' Transcribed from an old auction catalogue,*[1] *this unsigned commentary cannot fail to delight lovers of literature and psychology and fully merits being reprinted here.* (JS)

[1] Blot sale, Hôtel Drouot, Paris, 9-10 May 1900.



VII-10



VII-11

VII-11
Madame Vuillard with a Bouquet of Narcissi

1898
Oil on wood, 35 × 51 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Alexandre Vuillard, Paris – Artist's studio – Sale, Hôtel Drouot, Paris, 27 March 1944 (not in cat.) – Pierre Berès, Paris – Dr. Arthur Wilhelm, Bottmingen (Germany); Mrs Ria Wilhelm, Bottmingen – Current whereabouts unknown.

Exhibitions: Basle, Kunsthalle, 1957, no. 258 – Aarau, Kunsthaus, 1960, no. 384.

Description: *On the far right edge of the composition, we see Madame Vuillard, seated at table having lunch and reaching for a vase of yellow flowers behind which a glazed ceramic fireplace is partly visible on the left.*

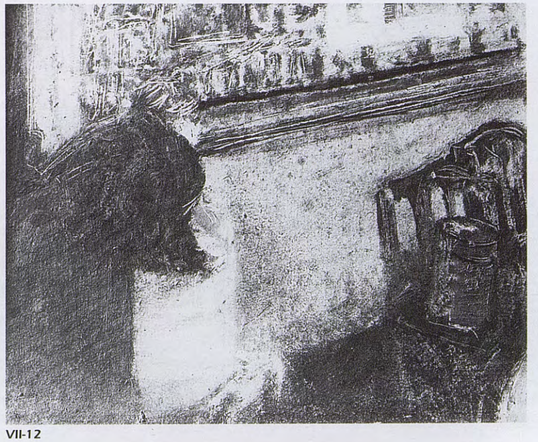
As in *Madame Vuillard Holding a Bowl* (VII-4), the setting here is more precisely rendered and easier to read than in many of the works from this period. Some of the outlines have been emphasized by highlights scored into the pigment using the handle of the brush. The fireplace is rendered in intensely 'realistic' detail (notice the two small flues), and the reflection on the door has a distinctly tactile feel to it. Never before has Vuillard so vividly conveyed the manner in which the eye apprehends smooth, luminous surfaces, some of which he has invested with an almost porcelain-like appearance.

VII-12
Madame Vuillard with a Muff-Box

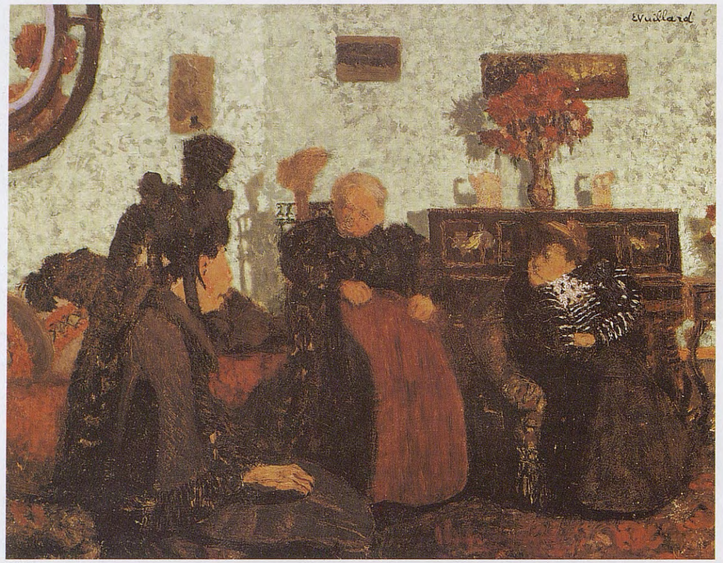
1898
Oil on cardboard, 24 × 30 cm
Signed, upper left: *E Vuillard*
Private collection, Paris

Provenance: Paul Ranson, Paris – Private collection, Paris.

Description: *Dressed in black, Madame Vuillard appears to be bending down to close the lid of an all but invisible hat-box placed on a chair. The wallpaper is beige-coloured with reddish-brown floral motifs. On a second chair on the far right, a cylindrical, Veronese-green muff-box marks a vivid contrast with the otherwise sombre harmonies of the composition. The silhouette of the artist's mother has been emphasized with the handle of the brush.* (JS)



VII-12



VII-13

VII-13
The Widow's Visit
or **The Conversation**

1898
Oil on paper, mounted on hardboard,
50 × 63 cm
Signed, upper right: *E Vuillard*
Art Gallery of Ontario, Toronto (Ontario), Acc. no. 2422

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 9628, *La Conversation*), 1 July 1899, 400 F – Gaston or Josse Bernheim, Paris, 1 July 1899, 400 F – Arthur Tooth & Sons, London – Art Gallery of Ontario, Toronto, purchased in 1937.

Exhibitions: Paris, Vollard, 1898, no. 57 – London, International Society of Sculptors, 1899, no. 46 – Boston, Institute of Modern Art, 1944 – Windsor, Willistead Art Gallery, 1945 – Toledo, Museum of Art, 1946, no. 59e – Cleveland-New York, 1954, pp. 44 (ill.), 101 – Detroit, Institute of Arts, 1954, no. 135 – Milan, Palazzo Reale, 1959, no. 17 (ill.) – Paris, Musée National d'Art Moderne, 1960-61, no. 738 – Ottawa, National Gallery, 1962, no. 48 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 16 (ill.) – Munich, Haus der Kunst, 1968, no. 41 (ill.) – Paris, Orangerie, 1968, no. 82 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. VIII (col. ill.) – Rochester, Memorial Art Gallery, 1984, no. 79 (ill.) – Montreal, 1998, no. 184, p. 44 (col. ill.).

Bibliography: *Canadian Art* 5, 1948, p. 166 (ill.) – Toronto 1959, p. 58 (ill.) – *Emporium* 131, no. 782, Feb. 1960, p. 54 (ill.) – Salomon 1961, p. 68 (ill.) – Hubbard 1962, p. 159, pl. 36 – Wichmann 1962, pp. 354-357, fig. 5 – Salomon 1968, p. 86 (ill.) – Preston 1971, p. 14, fig. 5 – *Art in America*, Sept. 1971, p. 102 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 29 – Toronto 1974, p. 74 (ill.) – Georges 1982, p. 62 – Daniel 1984, p. 95, fig. 28 – Rishel, travelling exhib. cat., United States, 1989-91, p. 114, fig. 175 – Cogeval, exhib. cat., Montreal 1998, no. 184, p. 44 (col. ill.).

Description: *Three ladies conversing in Madame Vuillard's drawing-room. On the left, a widow dressed in mourning with her veil thrown back is depicted in three-quarters profile, a hand in her lap. In the centre, sitting in front of a music cabinet, is Madame Vuillard, and, next to her, equally attentive and ensconced in an armchair next to the piano, a woman in a blouse with horizontal stripes. Edge of an oval-shaped mirror at top left.*

Vuillard presented this work under the title *The Conversation* in an exhibition held by the Nabi group between March and April 1898 at the Vollard gallery. He had first tried his hand at these amusing genre sketches, in which his mother's drawing-room is given over to the delights of gossip, at the beginning of the decade (see *The Visit*, IV-5). The scene is set in the apartment in the rue des Batignolles. In the left foreground, a widow holds forth; the expression on her face is distinctly comical, as are the attentive faces of Madame Vuillard and the third woman. Several details reveal that the artist is starting to put his Nabi style behind him: the bodice of the woman seated in three-quarters profile on the right is scored with light-coloured stripes that contrast sharply with the otherwise dark-coloured fabric; more striking still is the ornamental edging on the piano, which appears to have been etched into the pigment with a spatula. The strong natural light further burnishes the predominantly red-toned drawing-room and projects onto the pale-green walls (which in other pictures appear blue – see *Small Interior with Two Armchairs*, VII-20, for example) the shadows of objects placed on the piano and on the music cabinet behind Madame Vuillard. The movement of light and shadow is poles apart from the Synthetist manner of the artist's youth. Two preparatory drawings (see ill.) on either side of the same sheet set the scene; beneath the more finished of the two, Vuillard has noted: 'decorative motif… elegant motif'. Commenting on the exhibition, Thadée Natanson remarked: '[Vuillard] strives somehow to enclose virtually everything he knows in each canvas, and, despite the infinite variety of things, to endow each with more and more meaning.'[1]





E. V., preparatory drawing (recto and verso) for *The Widow's Visit* or *The Conversation*, graphite on paper, 10.9 x 13.8 cm. Private collection.

[1] Thadée Natanson, 'Petite gazette d'art', *La Revue Blanche*, 15 April 1898, p. 618.



VII-14



VII-15



VII-16

VII-14
The Comb (study)

1898
Oil on cardboard, 27.5 × 24.5 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 21 June 1961, lot 103 (ill.) – Sale, Palais Galliera, Paris, 29 Nov. 1969, lot 65 (ill.) – Sale, Sotheby's, London, 11 Nov. 1970, lot 26 (ill.), bought in – Sale, Galerie Motte, Geneva, 2 July 1971, lot 344 (ill.), bought in – Sale, Christie's, London, 7 Dec. 1973, lot 191 (ill.), bought in – Sale, Hôtel Rameau, Versailles, 7 Dec. 1975, lot 188bis – Collection Paoli, France – Private collection, France.

Description: *A woman in a purple housecoat sitting on a sofa of the same hue. The comb in her hair stands out sharply against the grey-blue wall. Beneath the round mirror is a dark-green house-plant. Study for VII-15.* (AC)

VII-15
The Comb

1898
Oil on cardboard, 24 × 17 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris, 1942 – Current whereabouts unknown.

Exhibition: Munich, Kunstverein, 1959, no. 35.

Description: *A grey-haired lady in a mauve dress and black housecoat pulling her hair round to form a chignon. A comb protrudes at a rather odd angle from the front of her head. Edge of a round mirror at top left.* (AC)

We recognize here the oval mirror and variegated wallpaper of the drawing-room from *The Widow's Visit* (VII-13). The pose in which the painter portrays his mother is similar to that of *Madame Vuillard Brushing Her Hair* (IV-175) and would later be employed in the rue Truffaut, in *Madame Vuillard Arranging Her Hair* (VII-173).

VII-16
The Grey Bedroom

1898
Oil on cardboard, 29 × 26 cm
Stamp 1, lower left
Private collection, Switzerland

Provenance: Artist's studio – Louis Carré, Paris – Sale, Hôtel Drouot, Paris, 4 June 1943, no. 41bis – Galerie Georges Moos, Geneva – Hans Löw, Oberaach (Switzerland), 1949 – Galerie Fischer, Lucerne (Switzerland) – Beyeler, Basle (Switzerland), 1954 – Private collection, Switzerland.

Exhibitions: Paris, Carré, 1942, no. 10 [*Femme à contre-jour*] – Basle, Kunsthalle, 1949, no. 192.

Description: *The artist's mother is clad in a black dress and appears to be rising from an armchair. The light from a window on the right creates a powerful* contre-jour *effect and illuminates the wall in the background. Next to the fireplace on the left is a table covered with a dark-red cloth and an array of vivid, blue and red fabrics.* (JS)

VII-17
Madame Vuillard Seated, Reading a Newspaper

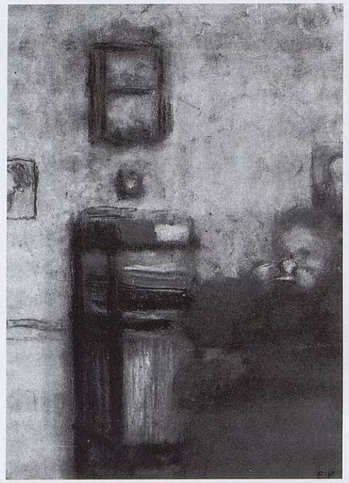
1898
Pastel on paper, 32 × 24 cm
Current whereabouts unknown

Provenance: Artist's studio – Claude Roger-Marx, 1949 – Current whereabouts unknown.

Description: *A frontal view of Madame Vuillard, seen against a brown and sienna ground. To the right are a carefully drawn bright red line and a patch of blue. Soft-focus composition.* (JS)



VII-17



VII-18

VII-18
Rue Truffaut, the Music Cabinet

1898
Pastel on paper, 30 × 21 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 27 Sept. 1958, lot 279 – Sale, Galerie Motte, Geneva, 29 June 1976, lot 185 – Current whereabouts unknown.

Description: *In the bottom right corner of the composition, we see Madame Vuillard seated in a purple-brown housecoat, with a small cup in her hands from which she is drinking. Next to her is a music cabinet, its edges underscored with blue, and, above this, a small shelf unit. Pale blue wall.* (JS)

VII-19
Madame Vuillard in Her Drawing-Room

1898
Oil on cardboard, 27.5 × 22.8 cm
Signed, lower left: *EVuillard*
Hermitage Museum, St. Petersburg (Russia), formerly the Krebs Collection, no. 3KP 567.

Provenance: Otto Krebs, Holzdorf (Germany) – Seized by the Nazis during the Second World War



VII-19



Pierre Bonnard, *Vuillard Seen in Profile*, c. 1891, oil on cardboard. Private collection.

– Seized by the Russians at the end of the war – Hermitage Museum, St. Petersburg.

Once again, we recognize the drawing-room of the apartment Vuillard shared with his mother between November 1897 and March 1899. The same furniture was already present in *Rue Truffaut, The Music Cabinet* (VII-18), and the artist's mother is in all likelihood looking for a score. We know from *The Widow's Visit* (VII-13) that there was a piano in the room, and we can well imagine Madame Vuillard, with the forced consent of all, hammering out the *Quadrille des Lanciers* ('The Lancer's Quadrille') or the *Méditation de Thaïs* ('The Meditation of Thais') on it. On the wall is Bonnard's portrait of her son (see ill.), which she carried with her from one apartment to the next (see II-24).

VII-20
Small Interior with Two Armchairs

1898
Oil on cardboard, 26.5 × 38.5 cm
Signed and dated, lower right:
E Vuillard / 98
Private collection, Paris

Provenance: Alexandre Natanson, Paris – Bernheim-Jeune, Paris (stock no. 20142, *Petit intérieur*) avec Jos Hessel, Paris, 13 Jan. 1914, 600 F – Jos Hessel, Paris, 25 April 1914, 1,000 F – M. D. sale, Hôtel Drouot, Paris, 21 May 1943, lot 64 – Private collection, Paris.

Exhibitions: Paris, Brame, 1953, no. 7 – Albi, Musée Toulouse-Lautrec, 1960, no. 29 – Munich, Haus der Kunst, 1968, no. 42 (ill.) – Paris, Orangerie, 1968, no. 80 (ill.).

Bibliography: Daniel 1984, p. 255, fig. 93 – Ciaffa 1985, pp. 185-186, fig. 72.



VII-20

Description: *A bedroom lined with blue wallpaper, with Madame Vuillard in a dull purple housecoat entering from the right, carrying towels. To the left is a yellow folding-table and, to the right, a parti-coloured screen behind which is a bed covered with a red blanket. The oriental carpet is red and blue. In the foreground are two round-backed armchairs in a corded upholstery fabric called 'rep'; on one of these can be seen an article of grey clothing and a triangular, golden yellow shawl which introduces a bright splash of colour into an otherwise rather subdued composition.* (AC)

This picture is every bit as accomplished as *The Widow's Visit* (VII-13) but has a more fairy-tale quality to it – this, despite the fact that nothing 'happens' in it, with the possible exception of a flash of gold juxtaposed with a dull blue at the centre of the composition. This ill-assorted ensemble of variegated, interlocking forms is itself the subject of the painting. The armchair turned towards us is the one in which Marie sits in *Woman Darning* of 1891 (IV-16) and gives a good measure of the degree to which Vuillard would distort and stylise motifs during his Nabi period. It was not until the turn of the century that a more realistic, photographic status would at last be conferred on certain objects in the artist's everyday environment. 'Vuillard, it is true, never ceased to delight in unexpected combinations of familiar objects, chairs, mirrors, vases and rugs over which he would create a mildly conflicting play of tones, like a faintly oily, softly coloured pollen. Degas was very taken with this art of gentle metamorphoses, of which he is said to have remarked: 'he makes a nosegay of sweet-peas out of a dusty old bottle of Chablis'.[1]

[1] Chastel 1946, pp. 66, 68.

VII-21
Madame Vuillard Reading a Newspaper

1898
Oil on cardboard, mounted on cradled panel, 32.2 × 53.3 cm
Signed, upper right: *Vuillard*
The Phillips Collection, Washington D.C., Acc. no. 2014

Provenance: Jos Hessel, Paris, c. 1908 – Félix Fénéon, Paris – Either De Hauke, New York, or Seligmann, New York – The Phillips Memorial Gallery, Washington D.C., 1929.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 33; 1930, no. 34 – Philadelphia, Pennsylvania Museum of Art, 1935 – Chicago, Art Institute, 1938-39, no. 41 [*Le Journal*] – Washington D.C., Phillips Memorial Gallery, 1939, no. 3 – Cleveland-New York, 1954, pp. 69 (ill.) [*The Newspaper*], 102 – Paris, Orangerie, 1968, no. 84 (ill.) – Washington D.C., Adams Davidson, 1978, no. 24 (ill.) – Washington D.C., Garfinckel's, 1983, no. 39 – Houston-Washington D.C.-Brooklyn, 1989-90, no. 73 (col. ill.).

Bibliography: Roger-Marx 1946a, p. 66 – Washington D.C., Phillips, 1952, p. 104, pl. 98 – Abbate 1966a, col. pl. 12 – Russoli 1966, col. pl. 9 – Dugdale 1967a, col. pl. 10 – Phillips 1970, p. 80 – Russoli, Martini 1973, col. pl. 9 – Easton 1989, p. 98 – Forgione 1992, p. 118, fig. 66.

Description: *A frontal view of Madame Vuillard in an armchair, her face concealed by the newspaper she holds in her hands. She is seated with her back to a window, the black espagnolette of which is sil-*



VII-21

houetted against the daylight. In the right foreground, close to the table, is a chair with a rounded back, and, beyond the window, a tree. (JS)

The continuity here between interior and exterior is magnificent and is effected by means of the window. Note the enchanting detail of the red tablecloth, a small triangle of which is back-lit and paler than the rest. It would seem that Madame Vuillard, after the feverish activity set down in almost obsessive detail during the Nabi period, has earned the right to a moment's rest in her new apartment in the Batignolles district (see ill.). The overall atmosphere is one of



E. V., preparatory drawing for *Madame Vuillard Reading a Newspaper*, graphite on paper, 13.8 x 10.9 cm. Private collection.

light, rest and grace, a mood in keeping with the dawn of a new century and with the many changes coming over Vuillard's life at this time.

VII-22
Madame Vuillard Wearing a Pince-Nez, Reading

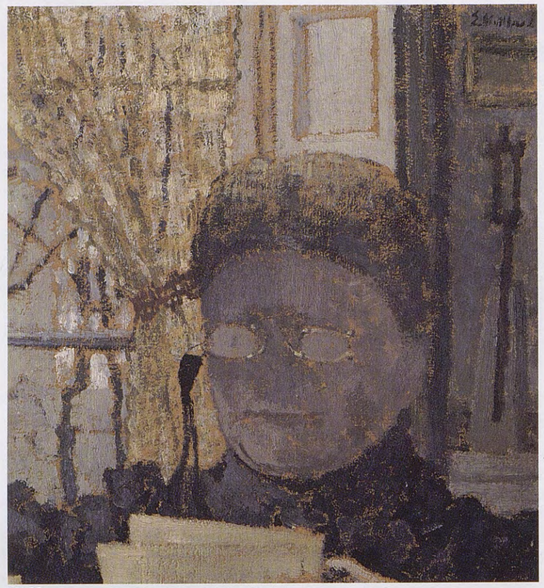
1898
Oil on cardboard, 25 × 27 cm
Signed, upper right: *E. Vuillard*
Private collection, Paris

Provenance: Artist's studio – Claude Roger-Marx, Paris – Private collection, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 46 – Paris, Brame, 1953 (not in cat.).

Bibliography: Roger-Marx 1946a, pp. 83, 85 (ill.).

Description: *All we see of Madame Vuillard, who is positioned before a window with a curtain, are her face and pince-nez, from which a black ribbon dangles down.* (JS)



VII-22

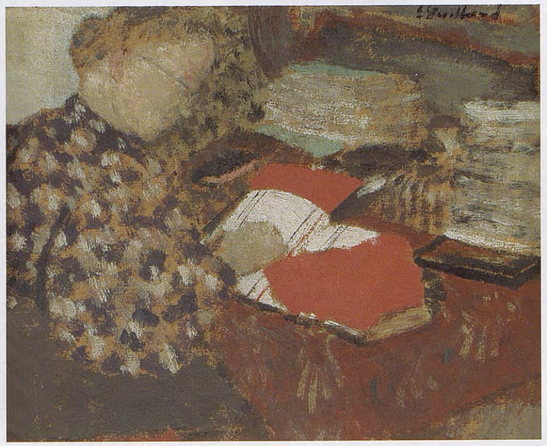
VII-23
Madame Vuillard Doing Her Accounts

1898
Oil on cardboard, 20 × 23 cm
Signed, upper right: *E Vuillard*
Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris (stock no. 13173), 5 May 1903, 200 F – A. Keyzer, Paris, 5 May 1903, 325 F – Bernheim-Jeune, Paris (stock no. 21282), 2 Nov. 1918, 1,000 F – Alex Reid, Glasgow, 19 April 1919, part of lot – Current whereabouts unknown.

Exhibition: Glasgow, McLellan, 1920, no. 133.

Description: *To the left is the artist's mother shown in profile, wearing spectacles and a floral-pattern blouse; to the right, a table on which she is writing in a book.* (JS)



VII-23



VII-24

VII-24
Madame Vuillard Seen in Profile, Reading

1898
Oil on canvas, 33 × 38 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Wildenstein, New York – Mrs John Hay Whitney Collection, New York – Private collection, Unites States.

Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 83, ill. on cover – London, Wildenstein, June 1948, no. 24 – Paris, Charpentier, 1948, no. 44 (ill.) – Basle, Kunsthalle, 1949, no. 25 – Paris, Charpentier, June-Oct. 1950, no. 186 – Berne, Kunsthalle, 1951, no. 169 – Cleveland-New York, 1954, pp. 73 (ill.), 102 – London, Tate Gallery, 1960-61, no. 64 (col. ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 47 (ill.) – Houston-Washington D.C.-Brooklyn, 1989-90, no. 9 (ill.).

Bibliography: Rewald 1956a, pp. 137 (ill.), 138 – Easton 1989, p. 26.

Description: *Madame Vuillard in a black blouse, her face framed by the pale-red back of the armchair. Her hair is grey, her complexion fresh, her profile touched with shadows. Grey-blue designs on the wall. The bare canvas has been used to contrast the brightly coloured ruff and stripes of the blouse with the surrounding black.* (AC)

VII-25
Madame Vuillard Wearing Glasses and a Blouse with Pink Polka-Dots

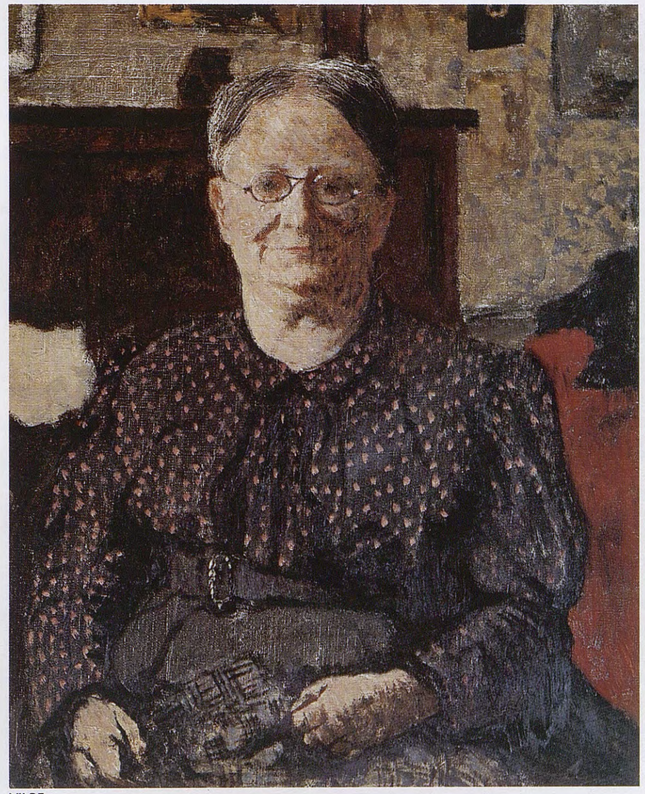
1898
Oil on canvas, 46 × 38 cm
Stamp 1, lower right
Private collection, New York

Provenance: Artist's studio – Hector Brame, Paris – Mrs Charles S. Payson, New York – Sale, Sotheby's, New York, 20 Oct. 1976, lot 16 (col. ill.) – Private collection, New York – Sale, Christie's, New York, 7 Nov. 1995, lot 28 (col. ill.) – Private collection, New York.

Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 66 [*Madame Vuillard in Red and Black Blouse*, 1895] – London, Wildenstein, June 1948, no. 13 – Paris, Charpentier, 1948, no. 20 – Paris, Brame, 1953, no. 23 – Milan, Palazzo Reale, 1959, no. 56 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 35 (ill.).

Bibliography: Salomon 1945, p. 105 (ill.) – Chastel 1946, pp. 31 (ill.), 62-63 – Roger-Marx 1946a, p. 83 – *Illustrated London News* 212, no. 5697, 26 June 1948, p. 717 (ill.) – Salomon 1953, p. 83 – Salomon 1961, pp. 94, 95 (ill.) – *L'Œil*, no. 83, Nov. 1961, p. 56 (ill.) – Salomon 1968, pp. 106, 107 (col. ill.).

Description: *Wearing a black skirt and a dark blouse with pink polka dots, Madame Vuillard smiles at us with a peaceful air, her quick eyes gleaming behind her metal-rimmed spectacles. The light divides her face into two contrasting areas. Her hands are rendered in muted colours and are looser in execution, her grey hair has been 'etched' into the coloured ground with a fine point and the item of furniture behind her is brown. The delicacy of execution, force of expression and sobriety of means make this an outstanding early work, bespeaking a classical ambition and vocation which would come to the fore with particular intensity some twenty years later.* (AC)



VII-25



VII-26

VII-26
The New Mother

1898
Oil on cardboard, 45.5 × 68 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A room with the shutters closed in a mauve-coloured penumbra. In the centre is a large bed at the foot of which lies a dark-red blanket. On the floral-papered wall can be seen the Félix Vallotton suite,* Musical Instruments *(1896-97: Vallotton and Georg 1972, nos. 171-176), and, beneath this, the silhouette of a bearded man bending over next to the bed. To the left is a folding-screen, and, in the foreground, a woman in a yellow-striped blouse holding a child; in the centre is a pink and mauve cradle. Light patches on sheets and wall.* (AC)

VII-27
The Birth of Annette

1898
Study for a lithograph (R-M 44)
Glue-based distemper on paper,
35 × 41 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Paris, Berès, 1956, no. 69.

VII-28
Annette's Cradle

c. 1898
Oil on cardboard, 28 × 38 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Lausanne, 2000-01, no. 35.

Description: *The back-lit silhouette of a woman in a pink petticoat and camisole, seated before an ochre-coloured dressing-table. The towels hanging from the side of the dressing-table are trimmed with red. The window in the centre has white highlights, as does the delicate blue wallpaper to either side of it. Jumbled together on the unmade bed to the left are white sheets, a blue blanket, a black cushion with yellow motifs and a large white eiderdown decorated with red flowers. On the right, the dark-red pompom on Annette's cradle contrasts sharply with the white wall next to it. Yellow cardboard support visible in places.* (JS)



VII-27



VII-28

VII-29
Annette's Cradle

1899
Preparatory sketch for a cover design for a portfolio of prints (R-M 47)
Glue-based distemper on paper,
57 × 44 cm
Current whereabouts unknown

Provenance: Artist's studio – Galerie Berès, Paris, c. 1956 – Current whereabouts unknown.

Exhibition: Paris, Berès, 1956, no. 75.

VII-30
Annette's Cradle

1899
Second preparatory sketch for a cover design for a portfolio of prints (R-M 47)
Glue-based distemper on paper, 57.5 × 44 cm
Stamp 3, lower right
Art market, Paris

Provenance: Artist's studio – Galerie Berès, Paris.

Exhibition: Paris, Berès, 1990, no. 124 (col. ill.).

VII-31
The Grandmother

1898
Oil on cardboard, 34 × 35.5 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Jos Hessel, Paris, c. 1908 – Alphonse Bellier, Paris – Paul Rosenberg, New York – Private collection, Boston (Massachusetts), 1968 – Estate of Sydney Rabb; on loan to the Museum of Fine Arts, Boston, 1985-Oct. 1987 – Private collection.

Exhibitions: Venice, 1907, no. 43 – Paris, Bernheim-Jeune, Nov. 1908, no. 36 – Zurich, Kunsthaus, 1932, no. 134 [*The Baby*, 1895-1900] – London, Tooth & Sons, 1934, no. 10 – Pittsburgh, Carnegie, 1934, pl. 7 – Paris, Les Cadres, 1936, no. 71 [*La Mère et l'Enfant*] – Paris, Rosenberg, 1936, no. 36 – Paris, Musée des Arts Décoratifs, 1938, no. 79 – Albi, Musée Toulouse-Lautrec, 1960, no. 30 – Paris, Durand-Ruel, 1961, no. 29.

Bibliography: Leclère 1920, p. 106 (col. ill.) – Bernard 1930, p. 22 (ill.) – Huyghe 1939, pp. 41-42, pl. 13 – Roger-Marx 1946a, p. 187 – Schweicher 1949, pp. 95, 105.



VII-29



VII-30

Description: *A large, unmade bed, next to which Madame Vuillard, clad in black, is seated in three-quarters profile, holding a tiny baby wrapped in white swaddling in her arms. The bedspread has blue, green and pink stripes. At top left, above the dark outline of the foot of the bed, can be seen the light-coloured shirt-front of Kerr-Xavier Roussel, who is wearing black and rolling a cigarette.* (JS)

Truffaut in 1899 show his mother holding Annette with unconcealed pride (see ill.). The Vuillard household would be like a second home to the child.



E. V., Madame Vuillard and her granddaughter Annette, 1899, photograph. Private collection.

After the misfortunes suffered by the Roussel household, the enthusiasm aroused in the family by the birth of Annette on 30 November 1898 is fully understandable. It is clear from this picture that Madame Vuillard spent a lot of time looking after the child. Several photographs taken by the artist in the rue



VII-31



VII-32

VII-32
Interior with a Red Curtain, Grandmother and Child

1898
Oil on card, mounted on cradled panel,
42.5 × 34.9 cm
Stamp 1, lower right
California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco, San Francisco (California), Acc. no. 1975.3.8

Provenance: Artist's studio – Sam Salz, New York – Philip N. Lilienthal, California – Ruth Haas Lilienthal bequest to the Fine Arts Museums of San Francisco, 1975.

Exhibition: Toronto-San Francisco-Chicago, 1971-72, no. 48 (ill.).

Description: *In the shadows, a woman lays a child swaddled in pink on a dark bed, of which the cast-iron frame is partly visible. The furniture in the room is partly reflected in the mirror on the purple-red wardrobe on the left, along with the red, floral-pattern curtain of a window out of frame. The foreground is executed in dull tones, and the corner of a red eiderdown lies on the floor next to the bed.* (AC)

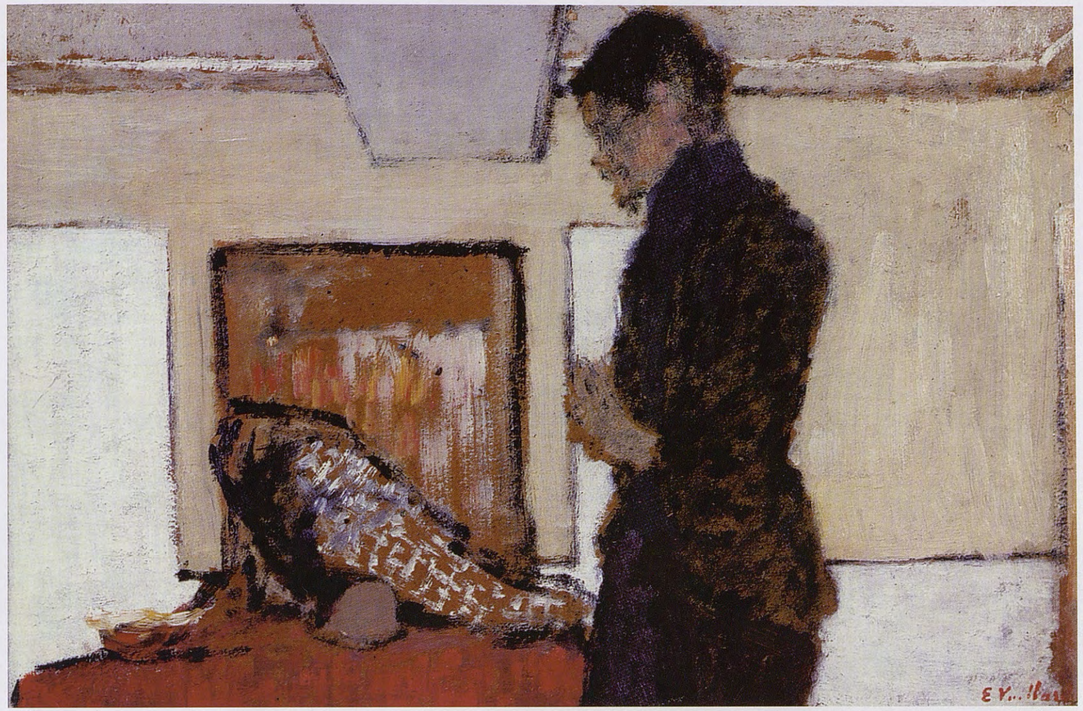


VII-33

VII-33
Sleeping Baby

1898
Oil on cardboard, 37 × 33 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Louis Carré, Paris – Sylvain Durand, Paris – Sale, Galerie Motte, Geneva, 10 Nov. 1962, lot 268 (ill.), bought in – Jean-Pierre François, Geneva – Private collection, Switzerland.



VII-34

VII-34
The Artist Maximilien Luce in His Studio

c. 1899
Oil on cardboard, 25 × 38 cm
Stamp 1, lower right
Private collection, New York

Provenance: Artist's studio – Sam Salz, New York – George Armour, New York, 1956 – Acquavella, New York, 1977 – Beadleston, New York – William Kelly Simpson, New York.

Exhibitions: New York, Wildenstein, 1983, p. 88 – New Brunswick, The Jane Voorhees Zimmerli Art Museum, 1985-86, no. 178 – Katonah, Katonah Gallery, 1989, no. 7.

Bibliography: Ciaffa 1985, pp. 270-271, fig. 134.

Description: *The silhouette of the painter standing before a red table under a low ceiling. On the table, and framed by what looks like a door, is a large unidentifiable object dotted with highlights. The wall in the background is by turns yellow and white.* (AC)

Hitherto thought to be a portrait of Félix Vallotton, this picture is in our view[1] a portrait of the neo-Impressionist painter and anarchist, Maximilien Luce. Vuillard may have been introduced to him by Félix Fénéon at *La Revue Blanche*. Luce appears in a photograph taken by Vuillard in 1901, in which the principal Nabi painters are shown standing in a line at L'Étang-la-Ville, then three years later in a second photograph, likewise taken at L'Étang-la-Ville, where he is seen dining with Kerr-Xavier Roussel and his children (see ill.). Vuillard painted him a second time around 1907 (VII-395), when the artist, best known for his paintings of the Commune, held an exhibition at the Bernheim-Jeune gallery.



E. V., Maximilien Luce, Kerr-Xavier Roussel and his children Annette and Jacques, at L'Étang-la-Ville, 1904, photograph. Private collection.

[1] Supported by a conversation with Marina Ducrey and Katia Poletti on 22 August 2001, to whom we are grateful.



VII-35

VII-35
Monsieur Roussel Reading

1898
Oil on cardboard, 64 × 42.5 cm
Signed and dated, lower right:
E. Vuillard 98
Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris – Gaston Bernheim de Villers, Paris, 1932 – Sam Salz, New York – Ralph F. Colin, New York, 1948 – Current whereabouts unknown.

Exhibitions: Paris, Durand-Ruel, 1899 – Paris, Bernheim-Jeune, Nov. 1908, no. 60; 1938, no. 29 – Cleveland-New York, 1954, pp. 77 (ill.), 102 – New York, Knoedler, 1960, no. 14 (ill.) – Richmond, Virginia Museum, 1970 – New York, Acquavella, 1997, no. 956.

Bibliography: Chastel 1954, p. 49 (ill.) – Schweicher 1955, pl. 18 – Ciaffa 1985, pp. 328-329, fig. 108.

Description: *To the right, a man dressed in black is shown in profile, holding a newspaper spread out before him. His silhouette overlaps with a dark doorway in the background and is partly cropped by a second door, with a white handle, standing ajar along the right edge of the composition. To the right of centre is an armchair partly concealed by the man's figure. Much of the wooden floor, the ceiling and the yellow wall hung with paintings can be seen. Along the top of the wall runs a frieze; along the bottom, a black skirting-board.* (JS)

This painting was one of five pictures presented under the title *Scènes d'intérieur* at the Symbolist and neo-Impressionist exhibition held at the Durand-Ruel gallery in March 1899. All five paintings were marked '*pas à vendre*' ('not for sale') in the artist's hand. It may depict Kerr-Xavier Roussel reading, while awaiting the birth of Annette in the dining-room (see next entry). Vuillard almost invariably depicts his friend and brother-in-law in the act of reading (see *Kerr-Xavier Roussel Reading*, I-93, *Kerr-Xavier Roussel Perusing a Letter*, II-18, *The Reader*, II-19 and *Kerr-Xavier Roussel Reading the Newspaper*, IV-119) and, even after a daughter had been born to Roussel, would portray him reading at table (see VII-36), as though to underscore how hopelessly introverted he was in relation to family life.

VII-36
The Family Lunch

1899
Oil on cardboard, 58 × 91 cm
Signed and dated, lower left: *E Vuillard / 99*
Private collection

Provenance: Jos Hessel, Paris, 1899 – Private collection.

Exhibitions: Paris, Durand-Ruel, 1899 – Paris, Bernheim-Jeune, Nov. 1908, no. 38 – Paris, Braun, 1932, no. 42 – Zurich, Kunsthaus, 1932, no. 137 (ill.) – London, Tooth & Sons, 1934, no. 7 – Berlin, Akademie der Künste, 1937, no. 311 (ill.) – London, Rosenberg & Helft, 1937, no. 14 – Paris, Musée des Arts Décoratifs, 1938, no. 70 (ill.) [*Le Déjeuner en famille*] – Milan, L'Annunciata, 1947 – Edinburgh, Royal Scottish Academy, 1948, no. 72 [*The Roussel Family*] – London, Wildenstein, June 1948, no. 17 (ill.) [*The Roussel Family*].

Bibliography: Bernard 1930, p. 25 (ill.) – Coolus 1938, p. 24 (ill.) – Sartre 1938, p. 116 (col. ill.) – *Dessin*, no. 10, April 1938, p. 562 (ill.) – *Beaux-Arts*, no. 278, 29 April 1938, p. 3 (ill.) – *Le Figaro littéraire*, 30 April 1938 (ill.) – Chastel 1946, pp. 22, 45 (ill.), 64 – Roger-Marx 1946a, pp. 40 (ill.), 55, 79, 84; 1946c, p. 367, fig. 5; 1948c, p. 42, pl. 23 – Schweicher 1949, pp. 47, 75, 93 – Chastel 1954, p. 50 (ill.) – Salomon 1961, p. 69 – *L'Œil*, no. 83, Nov. 1961, p. 58 (ill.) – Roger-Marx 1968, p. 44 – Salomon 1968, p. 85 (ill.) – Daniel 1984, pp. 176, 178, 180-182, fig. 66 – Ciaffa 1985, pp. 156-160, fig. 50 – Thomson 1988, pp. 56, 64, col. pl. 52 – Sidlauskas 1997, p.109.

Though marked 'not for sale' like the previous entry, this was one of the first of Vuillard's paintings to enter the collection of Jos Hessel, who acquired it in 1899. The scene takes place in the apartment in Levallois, immediately after the birth of Annette. Under the anxious gaze of Madame Vuillard *mère*, who is awkwardly poised between husband and wife, the couple seem once again to be pulling imperceptibly apart. Since the vantage-point of the composition is almost flush with the table-top, the distance separating Kerr and Marie appears that much greater, and the grandmother finds herself stranded in the background.
With *Married Life* (IV-217), *The Family Lunch* is one of the most openly autobiographical of Vuillard's works. It is also one of his most accomplished. The painter, who was entering a period of doubt and depression at the time, has littered the composition with intimations of the veiled sorrow that seems to have marked Annette for life. Something of a Holy Trinity is suggested in this bourgeois scene, dominated as it is by three-fold rhythms: three protagonists, three paintings on the wall, the sumptuous red triangle of the tablecloth at the centre. Husband and wife stubbornly ignore one another, separated by substances that bespeak a diffuse divine presence, bread and wine (that red wine known in coarse drinking-songs of the period as a '*brise-famille*', or 'home-wrecker'). For all that the painter is moving in the direction of greater realism and more light, the mood of this work is essentially gloomy and is heavily influenced by the opaque tonalities of the sets he designed for Ibsen and Maeterlinck plays. From the latter, we might borrow the final words of Arkel, which close the lid, as it were, on *Pelléas et Mélisande*: 'Now, in her place, it is the turn of the poor little one'.



VII-36



VII-37

VII-37
Grandmother and Child on a Blue Bed

1899
Oil on cardboard, 46.5 × 53 cm
Signed, lower left: *E Vuillard*
Private collection, Switzerland

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11139), 29 Nov. 1900, 400 F – Carl Bembé, Paris and Munich, 19 Feb. 1907 (until 1912), 2,000 F – Nathan, Zurich (Switzerland), after 1915 – Private collection, Winterthur (Switzerland), 1947.

Exhibitions: Paris, Bernheim-Jeune, 1906, no. 10; June 1907, no. 79 – Basle, Kunsthalle, 1949, no. 178 – Winterthur, Kunstmuseum, 1949, no. 225 (col. ill.) – Milan, Palazzo Reale, 1959, no. 58 (ill.) – Paris, Petit Palais, 1959, no. 144 – Hamburg-Frankfurt-Zurich, 1964, no. 50 (ill.) – Munich, Haus der Kunst, 1968, no. 59 (col. ill.) – Paris, Orangerie, 1968, no. 103 (col. ill.) – Winterthur, Villa Flora, 2001-02, no. 66, p. 53 (col. ill.).

Bibliography: *Emporium* 131, no. 782, Feb. 1960, p. 57 (ill.) – Terrasse 1980, pp. 147 (col. ill.), 148, no. 34 – Daniel 1984, pp. 115, 119, fig. 37 – Perucchi-Petri, exhib. cat., Winterthur, 2001-02, pp. 52, 53 (col. ill.), 54.

VII-38
Little Girl at the Window

c. 1901
Oil on cardboard, 32 × 23 cm
Signed, upper left: *E Vuillard*
Dumbarton Oaks, Washington D.C.,
House Collection and Archives,
HC.P.1936.40(O)

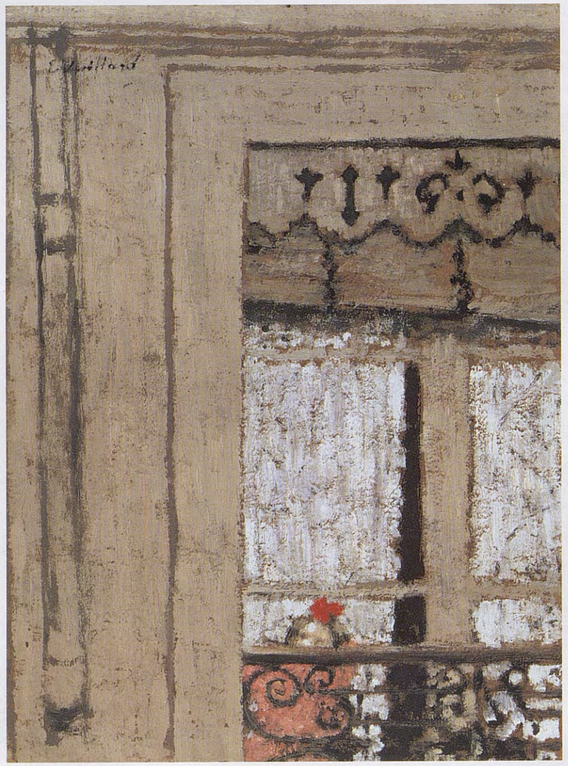
Provenance: Jos Hessel, Paris – Jacques Seligmann, Paris, 1930 – Robert Woods Bliss, Washington D.C., April 1936 – Bliss gift to Dumbarton Oaks, Washington D.C., 1940.

Exhibitions: New York, Seligmann, 1930, no. 22 [*Fillette à la Fenêtre*, 1902] – Paris, Musée des Arts Décoratifs, 1933, no. 346 – Cleveland, Museum of Art, 1934 – Northampton, Smith College, 1935 – Washington D.C., Phillips Memorial Gallery, 1937, no. 34 – Washington D.C., Museum of Modern Art Gallery, Feb. 1938 – Chicago, Art Institute, 1938-39, no. 38 – Washington D.C., Phillips Memorial Gallery, 1939, no. 11 – Boston, Institute of Modern Art, 1944, no. 39 – New York, Seligmann, 1948, no. 12 (ill.) [*La Petite Fille à la fenêtre*, c. 1898] – Houston-Washington D.C.-Brooklyn, 1989-90, pp. 99-100, no. 77 (col. pl.).

Bibliography: Russoli 1966, col. pl. 14 – Dugdale 1967a, col. pl. 14 – Russoli, Martini 1973, col. pl. 14 – Georges 1982, p. 152 (ill.) – Daniel 1984, pp. 227, 230, fig. 82.

Description: *The window and window-frame dominate the picture-space. The blinds are not completely raised, and the little girl appears to be trapped between the curtains of the closed window and the black arabesques of the window railing, above which the top of her tiny head appears with the hair brushed flat and crowned by a red ribbon.* (JS)

Identifying the little girl in this picture as Annette is not altogether convincing, since it would mean that Vuillard had painted the window of his apartment from some imaginary observation point opposite, or, even more unlikely, had climbed the stairs of the building opposite and set his easel up in the apartment of some neighbour to paint his niece. This is something Vuillard never did, even in his most Synthetist compositions: his entire oeuvre, without exception, is marked by a spirit of verisimilitude; in each of his compositions the 'framing' depends on a vantage-point he had *necessarily* tested. The present work nevertheless exhibits great feeling, and the effect of the red bow in the little girl's hair is exquisite.



VII-38



VII-39

VII-39
Woman Sweeping

c. 1899
Oil on cardboard, mounted on cradled panel, 44 × 47.3 cm
Signed, lower right: *E Vuillard*
The Phillips Collection, Washington D.C., Acc. no. 2016

Provenance: Louis Bernard-Goudchaux, Paris, c. 1908 – Bernheim-Jeune, Paris (stock no. 20749), 29 Sept. 1916, 600 F – Josse Bernheim, Paris, 11 March 1918, 600 F – Jacques Seligmann, New York, 1938 – The Phillips Memorial Gallery, Washington D.C., 1939.

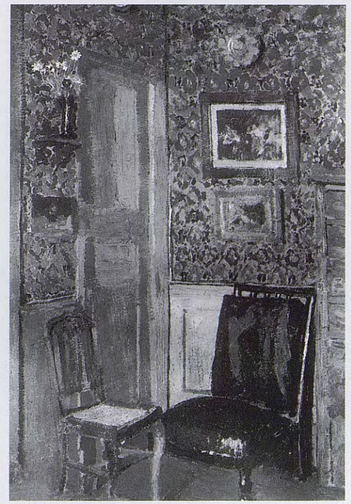
Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 18; 1938, no. 7 – Chicago, Art Institute, 1938-39, no. 25 (ill.) – Washington D.C., Phillips Memorial Gallery, 1939, no. 2, ill. on cover – New York, Seligmann, 1948, no. 5 – Cleveland-New York, 1954, p. 101 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 6 (ill.) – Toronto, 1971, no. 10 (ill.) – Birmingham, Museum of Art, 1980, no. 22 (ill.) – Tokyo-Nara, 1983, no. 53 (col. ill.) – Houston-Washington D.C.-Brooklyn, 1989-90, no. 51 (col. ill.) – Zurich-Paris, 1993-94, no. 178 (col. ill.).

Bibliography: Rich 1938b, p. 7 (ill.) – Chastel 1946, p. 62 – *Art News* 47, no. 7, Nov. 1948, p. 39 (ill.) – Washington D.C., Phillips, 1952, p. 104, pl. 99 – *Art Magazine* 39, no. 2, Nov. 1964, p. 58 (ill.) – Phillips 1970, pp. 80, 182 (ill.) – Preston 1971, pp. 74, 75 (col. ill.) – Ciaffa 1985, pp. 196-200, fig. 80 – Easton 1989, p. 74 – Forgione 1992, pp. 221-222, fig. 88 – Sidlauskas 1997, p. 91.

VII-40
Two Chairs

1899
Oil on cardboard, mounted on cradled panel, 58 × 40 cm
Signed, upper right: *E Vuillard*
Current whereabouts unknown

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 10106, *Chaise et fauteuil*), 23 Dec. 1899, 500 F – G. Dusseuil, Le Havre (France), 26 Nov. 1900 – Dusseuil sale, Hôtel Drouot, Paris, 3 April 1925, lot 52, 9,500 F – Dupuis – Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 24245), 11,591.50 F – Dr Albert Charpentier, Paris, 12 Nov. 1925, 18,500 F –



VII-40

Charpentier sale, Galerie Charpentier, Paris, 30 March 1954, lot 31 – Current whereabouts unknown.

Exhibitions: London, International Society of Sculptors, 1899, no. 68 – Paris, Bernheim-Jeune, 1900, no. 6 – Le Havre, Hôtel de Ville, 1906, no. 92 – Paris, Bernheim-Jeune, Nov. 1908, no. 25.

Description: *The corner of a room, with a door on the left. To the right of the door is a low seat upholstered in dark cloth and, to the left, a cane-bottomed chair. There are framed paintings on the floral-papered wall, and, on the left, a vase of daisies on a shelf.* (JS)

VII-41
Madame Vuillard Reading

1899-1900
Oil on cardboard, mounted on cradled panel, 55 × 37 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Sale, Hôtel Drouot, Paris, 10 March 1944, lot 70 (ill.), 71,000 F – Sale, Hôtel Drouot, Paris, 10 May 1950, lot 129 (ill.) – Boris Fise, Paris – Current whereabouts unknown.

Exhibitions: Paris, Romanet, 1955 – Albi, Musée Toulouse-Lautrec, 1960, no. 16 – Paris, Kaganovitch, 1964, no. 71.


VII-41


VII-42


VII-43

VII-42
The Salt-Cellar

c. 1899
Pastel on paper, 14 × 31 cm
Stamp 2, lower left
Private collection, France

Provenance: Artist's studio – Collection Lebel, Paris – Private collection, France.

Exhibition: Lyons-Barcelona-Nantes, 1990-91, no. 94, p. 164 (col. ill.).

Description: *A salt-cellar and a knife on the light-coloured leaf of an extendable deal table, the rounded brown edge of which can be glimpsed in the background. On the right is a detail of a chair with a green-trimmed box. The dark floor is the same shade of brown as the table leaf and blends harmoniously with the black skirting-board.* (AC)

VII-43
The Breakfast Table

1900
Oil on cardboard, mounted on cradled panel, 39.5 × 57.7 cm
Signed and dated, upper left:
E Vuillard 1900
Staatsgalerie Stuttgart, Stuttgart (Germany), Inv. No. 1187

Provenance: G. Dusseuil, Le Havre (France) and Paris – Bernheim-Jeune, Paris (stock no. 11116), 26 Nov. 1900, 500 F – Dr. R. A. Meyer, Paris, 25 Feb. 1907, 1,475.10 F – Staatsgalerie Stuttgart, Stuttgart, 1907.

Exhibitions: Brussels, [La Libre Esthétique], 1901, no. 526 – Germany, travelling exhib., 1906-07 – Houston-Washington D.C.-Brooklyn, 1989-90, no. 52 (col. ill.) – Glasgow-Sheffield- Amsterdam, 1991-92, no. 56 (col. ill.).

Bibliography: Lange 1907, no. 684a – *Kunst und Künstler*, no. 11, 1913, p. 18 – Baudissin 1931, no. 210 – Stuttgart 1957, p. 316 – Beye, Löcher 1968, p. 194, pl. 38 – Easton 1989, pp. 74, 76.

Description: *Madame Vuillard standing in three-quarters profile in a brown plaid flannel dress. Her arms hang at her sides as she appears in the doorway, and a large shadow falls across the door. On the right, the frame of the door overlaps with an article of clothing and a hat hanging on a peg in the room beyond. We are familiar with the furniture: the chiffonnier on the right, the chairs, the sauce-boat, the carafe. Mustard-coloured wall.* (JS)


VII-44

VII-44
Madame Vuillard Sewing by the Window, Rue Truffaut

c. 1900
Oil on canvas, 49.5 × 52.7 cm
Signed, lower left: *E Vuillard*
The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975.1.225

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11563), 27 April 1901, 600 F – G. Dusseuil, Le Havre (France) and Paris, 31 Jan. 1902, 1,200 F – Bernheim-Jeune, Paris (stock no. 12492), 6 May 1902, 800 F – Gaston Bernheim de Villers, Paris, 7 July 1908, 800 F – Sam Salz, New York – Knoedler, New York – Robert Lehman, New York, April 1952 – Lehman bequest to The Metropolitan Museum of Art, New York, 1975.

Exhibitions: Paris, Bernheim-Jeune, 1938, no. 17 – New York, Knoedler, 1946-47, no. 10 – Paris, Orangerie, 1957, no. 83 (ill.) – Cincinnati, Art Museum, 1959, no. 173 (ill.) – New Haven, Yale, 1960, no. 66 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 11 (ill.) – New York, Bronx County Courthouse, 1974, no. 18.

Bibliography: Preston 1971, pp. 90, 91 (col. ill.) – Szabo 1975, p. 100, fig. 101 – Oakley 1981, p. 9, col. pl. 3 – Ciaffa 1985, fig. 2 – Easton 1989, p. 74, fig. 50.

Description: *Another view of the dining room in the rue Truffaut, with the round table in the left foreground, the chairs lined up along the mustard-coloured wall and the tell-tale detail of the window railing.* (JS)

VII-45
The Door and the Sewing-Table

c. 1900
Oil on cardboard, 42.5 × 44.5 cm
Private collection

Provenance: Artist's studio – Louis Carré, Paris – Jacques Dubourg, Paris – Galerie Georges Moos, Geneva – Carroll Carstairs, New York, 1950 – Georges Keller Gallery, New York – Private collection.

Exhibition: Basle, Kunsthalle, 1949, no. 27 (right-hand half) [*La Chaise*, c. 1895].

Description: *To the left of centre is an open, grey door along the ochre-coloured inside edge of which can be seen the border of a bright red curtain. The vertical line of the door is repeated by the window, through which a railing and two houses can be seen. The ornamented work-table on the right is cropped by the picture plane. The harmonious, exact alignment of window and door give a certain pungency to the composition.* (AC)

We recognise the bistre-coloured wallpaper and the window railing characteristic of the rue Truffaut. The deep opening at the centre of the composition, with the almost Nabi-like figure of the artist's mother silhouetted against a window in the background, is highly effective. Incomprehensibly, this picture was cut in two between 1940 and 1949, before being restored to its original state in 1955.


VII-45



VII-46

VII-46
Woman at a Window

1899
Oil on cardboard, mounted on cradled panel, 38 × 34 cm
Signed, lower left: *E Vuillard*
Private collection, South Africa

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 10105, *Femme à la fenêtre)*, 23 Dec. 1899, 500 F – Alex Reid, Glasgow (Great Britain), 23 Feb. 1920 – David Cargill, Lanark (Great Britain) – Reid & Lefevre, London, 1942 – H. J. Paterson, Great Britain, 1943 – Reid & Lefevre, London, 1943 – The Hon. Mrs A. E. Pleydell-Bouverie, London, 1947 – Sale, Sotheby's, London, 3 July 1968, lot 14 (col. ill.) – Mrs Higgons, Paris – Sale, Sotheby's, London, 1 July 1970, no. 14 (col. ill.), bought in – Mayor Gallery, London – James Kirkman, London – Private collection, South Africa.

Exhibitions: London, International Society of Sculptors, 1899, no. 67 – Paris, Bernheim-Jeune, Feb. 1911, no. 27 – Glasgow, McLellan, 1920, no. 124 – London, Reid & Lefevre, 1942, no. 14 – London, Lefevre, 1945, no. 48; 1947, no. 54 – Edinburgh, Royal Scottish Academy, 1948, no. 70 – London, Tate Gallery, Jan.-April 1954, no. 38.

Bibliography: *Art News* 46, no. 4, June 1947, p. 47 (ill.).

Description: *To the right of centre, a woman stands before an open window with rooftops opposite.* (JS)

VII-47
Two Women Seated at a Dinner Table

c. 1900
Oil on canvas, 46 × 56.5 cm
Stamp 1, lower right
Sammlung Oskar Reinhart am Römerholz, Winterthur (Switzerland)

Provenance: Artist's studio – Paris art market – Nathan, Zurich (Switzerland) – Collection Oskar Reinhart, Winterthur, 1949.

Exhibition: Winterthur, Kunstmuseum, Aug.-Nov. 1955, no. 137.

Bibliography: Stähelin 1965, p. 41, no. 126 – Koella, Stettler, Hüttinger 1975, pp. 286, 287 (col. ill.), no. 136.

This style of this picture has rightly been compared to that of Bonnard. In view of its probable dating, however, it would be more accurate to say that Vuillard *anticipated* Bonnard's style in this painting. The figure on the right, who is cropped by the picture plane and may be Vuillard's mother, is particularly troubling; she is presented in an almost grotesquely exaggerated manner not unlike that employed by Bonnard in 1912 for the two café waiters on the edge of *Place de Clichy*[1] or the circus animal-tamer next to the horse in one his most moving late works, *The Circus Horse*.[2]

[1] Pierre Bonnard, *Place de Clichy*, 1912, oil on canvas, 139 × 205 cm, Musée des Beaux-Arts, Besançon.
[2] Pierre Bonnard, *The Circus Horse*, 1936-46, oil on canvas, 94 × 118 cm, priv. coll.

VII-48
Interior with a Woman Sewing

c. 1900
Oil on canvas, 29.5 × 35 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 21726), 23 Oct. 1919, exchanged for VI-93 – Elder, Paris, 14 Jan. 1920, 4,000 F – Bernheim-Jeune, Paris (stock no. 23285), 700 F – Arthur Hahnloser, Winterthur (Switzerland), 26 June 1925, 9,000 F – Private collection, Switzerland.

Exhibitions: Winterthur, Kunstmuseum, 1973, no. 285 – Winterthur, Villa Flora, 1999-2000, no. 40, p. 34 (col. ill.) – Lausanne, 2000-01, no. 42, p. 30 (col. ill.).

Bibliography: Warnod 1988, p. 60 (col. ill.).

Description: *A frontal view of a woman sitting in the shadows between a window on the left and a secretaire on which the daylight is reflected on the right. In the foreground is the rounded edge of a table.* (JS)



VII-47



VII-48



VII-49



VII-50

VII-49
Madame Alexandre Natanson and Her Daughter, Marcelle

c. 1900
Oil on canvas, 17 × 17 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Alexandre Natanson, Paris – Sale, Palais Galliera, Paris, 25 June 1963, lot 22 (ill.) – Jacques Dubourg, Paris – Current whereabouts unknown.

Description: *A seated woman seen in three-quarters profile, bending over a little girl dressed in red, with a ribbon of the same colour in her black hair.* (JS)

VII-50
Madame Vuillard Seated at the Dinner Table

c. 1900
Oil on canvas, 31 × 27.6 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris – Larry Aldrich, New York – Aldrich gift to the Rose Art Museum, Brandeis University, Waltham (Massachusetts), 1957 – Museum sale, Christie's, New York, 6 Nov. 1991, lot 276 (col. ill.) – Current whereabouts unknown.

VII-51
The Dining-Room, Rue Truffaut

c. 1900
Oil on cardboard, mounted on canvas, 41 × 51 cm
Signed, lower right: *E Vuillard*
Musée de l'Annonciade, St. Tropez (France), 1955.1.27

Provenance: G. Dusseuil, Le Havre and Paris (France) – Alexandre Natanson, Paris – Alexandre Natanson sale, Hôtel Drouot, Paris, 16 May 1929, lot 114 [*La Salle à manger*] (ill.) – Laurence Philipps, London, 68,000 F – Georges Grammont, Paris, c. 1943 – Grammont bequest to the French State for transfer to the Musée de l'Annonciade, St. Tropez, 1955.

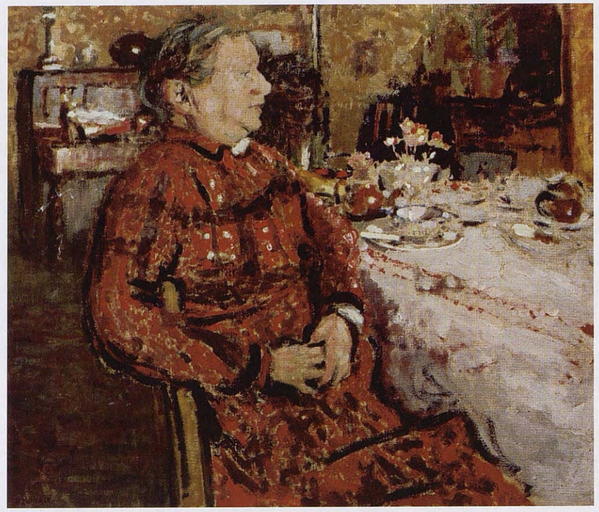
Exhibitions: Paris, Parvillée, 1943, no. 78 [*Femme aux marguerites*] – Edinburgh, Royal Scottish Academy, 1948, no. 80 [*Interior with Two Chairs*] – London, Wildenstein, June 1948, no. 21 – Paris, Charpentier, 1948, no. 40 – Marseilles, Cantini, 1955, no. 11 – St. Tropez-Lausanne, 2000-01, no. 44, p. 109 (col. ill.).

Bibliography: Troendle 1949, p. 74 (ill.) – Vergnet-Ruiz, Laclotte 1962, p. 256 – Mousseigne 1977, p. 22 (ill.) – Hild 1989, pp. 41 (col. ill.), 272 – Monery 1993, pp. 49, 50 (col. ill.).

Description: *An orange interior with, in the bottom left corner, some yellow daisies with long green leaves in a deep-blue and white stoneware vase on the edge of a table. On the right is a Prussian-style fireplace with a large green house-plant in the corner, and, in the background, Madame Vuillard, dressed in orange and white, bending over a piece of furniture with white and pale-blue highlights.* (JS)



VII-51



VII-52

VII-52
Madame Vuillard in a Red Housecoat

c. 1900
Oil on canvas, 46 × 54 cm
Stamp 1, lower left
Private collection, United States

Provenance: Artist's studio – Wildenstein, New York – Louis Ritter, New York; on loan to the Brooklyn Museum (New York), from 1971 to 1972 – Sale, Sotheby's, New York, 25 Oct. 1972, lot 34 (col. ill.) – Stanley Rosensweig, United States – Private collection, United States.

Exhibitions: Paris, Brame, 1953, no. 19 [*Assise devant la table*] – London, Wildenstein, 1954, no. 112 – Vevey, Musée Jenisch, 1954, no. 193 – New York, Fine Arts Associates, 1959, no. 16 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 18 (ill.) – New York, The Metropolitan Museum of Art, 1966, no. 204.

Bibliography: Chastel 1954, p. 46 (ill.) – *Pictures on Exhibit* 38, no. 2, Nov. 1964, ill. on cover.

Description: *Madame Vuillard in a red plaid housecoat, seated before a table on which cups and saucers and some small pink and green flowers can be seen. Behind her is a grey shadow and, further back, a piano. Her profile stands out elegantly against a grey background.* (AC)

VII-53
Intimité. Teaching the Baby

1900; reworked before 1936
Oil on cardboard, 41 × 34 cm
Signed, lower left: *E Vuillard*
The Woodmere Art Museum, Philadelphia (Pennsylvania)

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 10498, *La Leçon du bébé*), 28 March 1900, for 500 F; sale cancelled, 23 April 1900 – Returned to Vuillard to be reworked – Jos Hessel, Paris – The Hon. Mark Watson, Great Britain – Arthur Tooth & Sons, London, c. 1936 – Mrs James P. Fell, Vancouver (British Columbia), c. 1938 – Michael Fell, Vancouver and Wynnewood (Oklahoma), 1977; on long-term loan to The Woodmere Art Museum, Philadelphia, 1987.



VII-53

Exhibitions: Paris, Bernheim-Jeune, 1900, no. 1 – Paris, Musée des Arts Décoratifs, 1938, no. 85 (definitive state) [*Mère et Enfant*] – London, National Gallery, 1942-43, no. 69 – Vancouver, Art Gallery, 1953; 1979 – Philadelphia, Woodmere Art Museum, 1987, no. 33.

Bibliography: Schweicher 1955, pl. 56 (1st state) – Hubbard 1962, p. 159.

Description: *Side view of Madame Vuillard holding a fair-haired infant in a check smock in her lap. On the table in the foreground are a napkin and an egg-cup on a plate.* (JS)

VII-54
Woman Playing with a Child

1900
Oil on cardboard, mounted on cradled panel, 30 × 33 cm
Signed, upper left: *E Vuillard*
Private collection, United States

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 10496), 28 March 1900, 400 F – G. Dusseuil, Le Havre (France) and Paris, 26 Nov. 1900 – Bernheim-Jeune, Paris (stock no. 12493), 6 May 1902, 600 F – Olivier Sainsère, Paris, 29 April 1903, 700 F – Galerie Hopkins-Custot, 2002 – Private collection, Cleveland (Ohio).

Exhibitions: Paris, Bernheim-Jeune, 1900, no. 8; 1938, no. 66 – Paris, Durand-Ruel, 1961, no. 32.

Description: *Elevated view of a child seated on an ochre, cane-bottomed chair. The child is wearing a blue, black and pink chiné dress with a light-coloured bib and holding a doll in her hand. Her fair hair is of a similar shade to the tablecloth, which is striped with red bands. At bottom right, seen in* profil perdu *and partly out of frame, is Madame Vuillard in a grey and beige-striped housecoat, shaking a rattle. The carpet is crimson red and serves as a background.* (JS)

It is clear that, on more than one occasion, Marie and Kerr-Xavier Roussel left their first child, Annette, with Madame Vuillard in the rue Truffaut. As in some of his photographs from this period, Vuillard has adopted a particularly steep angle of view for this composition. The figures depicted are, of course, Annette and her grandmother. The colour harmonies are in places quite sublime: the wine-dark carpet, the contrast between the child's chequered bib and the cane-bottomed chair, the striped blouse of the grandmother and, last but not least, the pink and grey tablecloth, which balances the composition perfectly.



VII-54

VII-55
The White Bedroom

1899
Oil on cardboard, 46 × 57.8 cm
Signed, upper right: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 10499), 28 March 1900, 600 F – Frantz Jourdain, Paris, 19 March 1901, 800 F; Francis Jourdain and Mlle Andrée Frantz-Jourdain, Paris – Private collection, 1962.

Exhibitions: Paris, Bernheim-Jeune, 1900, no. 11; Nov. 1908, no. 40 – Paris, Petit Palais, 1937 (not in cat.) – Paris, Brame, 1953, no. 15 [*La Visite*] – Paris, Berès, May 1957, no. 73 [*Jacques Roussel sur les genoux de Madame Vuillard*, 1902] – Paris, Durand-Ruel, 1961, no. 34 (ill.) – Paris, Berès, 1963, n.p. (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 43 (col. ill.) – Paris, Maeght, 1966, no. 54 – Munich, Haus der Kunst, 1968, no. 58 (col. ill.) – Paris, Orangerie, 1968, no. 102 (ill.) – Brussels, Musées Royaux, 1975, no. 33 (ill.) – Japan, travelling exhib., 1977-78, no. 21 (col. ill.).

Bibliography: Janneau 1921, p. 232 (ill.) – *L'Art vivant*, no. 211, June 1937, p. 101 (ill.) – Salomon 1961, p. 80 (ill.); 1968, p. 98 (col. ill.) – *Réalités*, no. 269, June 1968 pp. 62-63 (col. ill.) – *Paris Match* 1976, p. 124 (col. ill.) – Georges 1982, p. 152.



VII-55

Description: *Side view of Madame Vuillard in a housecoat, seated in a beige-grey armchair in front of an orange-red couch, with her granddaughter, Annette, sitting in her lap. A young woman in a grey dress, reddish brown cravat and black- and white-brimmed hat stands facing her, next to a Louis XIII armchair with dark brown upholstery. She is likewise seen in profile and framed by a closed door partly concealed by a screen. To the left is a white chamber-pot. The wall is the colour of mother of pearl. The picture was compared by Francis Jourdain to 'a cloud of guinea-fowl feathers'.* (JS)

The infant depicted here was long thought to be Kerr-Xavier and Marie's second child, Jacques, born in June 1901. In point of fact, it is Annette (the painting was exhibited at the Bernheim-Jeune gallery in April 1900), who is once again shown seated in her grandmother's lap. The latter is wearing the same blouse as in *Woman Playing with a Child* (VII-54), which likewise featured in the exhibition. To the right is a visitor standing before a screen; her wooden posture is proof that Vuillard still cast a caustic eye on the world around him. Despite the airy spaciousness of the room and the shadows cast on the wall (that of the Louis XIII armchair, in particular), this work is yet another keenly felt valediction to Vuillard's Nabi manner. The mood the picture gives off is one of extraordinary tenderness.

VII-56
The Cup of Coffee

1899
Oil on hardboard, mounted on cradled panel, 35.5 × 56 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 10103, *La Tasse de café*), 23 Dec. 1899, 700 F – Adolphe Tavernier, 23 Dec. 1899, 1,000 F – Tavernier sale, Galerie Georges Petit, Paris, 6 March 1900, lot 105, bought in – Adolphe Tavernier, Paris – Bernheim-Jeune, Paris (stock no. 11230), 23 Jan. 1901, 500 F – Dr Edward Streeter, United States, 9 April 1907, 1,500 F – Mrs Millicent A. Rogers, New York – Sale, Christie's, New York, 12 Nov. 1985, lot 28 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, 1902, no. 45 – Cleveland-New York, 1954, pp. 63 (ill.) [*The Artist's Mother Resting*, c. 1897], 102.

Bibliography: Daniel 1984, p. 99, fig. 30.


VII-56

This is a rare and particularly fine 'close-up' of Madame Vuillard seen in profile. The painter excels at transforming a brief moment of fatigue into one of intense meditation. The face is rendered in exceptionally realistic detail, and an ochre and bistre monochrome offsets the white blouse. The discreet presence of an easel on the right reminds us that the apartment was also the artist's studio.

VII-57
Interior: Annette and the Armchair

c. 1900
Oil on cardboard, 32.5 × 43 cm
Signed, lower left: *E Vuillard*
Private collection, Paris


VII-57

Provenance: Olivier Sainsère, Paris – Private collection, Paris.

Exhibitions: Brussels, [La Libre Esthétique], 1904, no. 192 – Paris, Bernheim-Jeune, 1938, no. 68 – Paris, Durand-Ruel, 1961, no. 38 – Paris, Orangerie, 1968, no. 110 (ill.).

Bibliography: Georges 1982, p. 152.

Description: *On the right is a kneeling child, seen from behind, leaning on the seat of a round-backed armchair. She is clad in a light-coloured smock over a red dress. A pot of geraniums, their leaves silhouetted against the light-coloured wall, stands on a table draped with a rug.* (JS)

VII-58
First Steps

1900
Oil on canvas, 51 × 36.5 cm
Signed, lower left: *E Vuillard*
Dallas Museum of Art, Dallas (Texas), 1994-220

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 11625), 14 May 1901, 500 F – Galerie Fayet, Paris, 25 May 1905 – Jos Hessel, Paris – Jacques Dubourg, Paris – Sam Salz, New York, 1949 – Mrs Albert D. Lasker, New York, before 1952 and at least until 1964 – Marlborough Fine Art, London, 1977 – Lefevre, London – Paul Rosenberg, New York, 1978 – Acquavella, New York, until 1980 – Mrs Barron Kidd, 1980-94 – Gift from the Estate of Mrs Barron Kidd to the Dallas Museum of Art, Dallas, 1994.

Exhibitions: Dallas, Museum of Fine Arts, 1953, no. 69 – San Francisco, Legion of Honor, 1954, no. 67 – New York, Wildenstein, Oct.-Nov. 1964, no. 30 (ill.) – San Francisco-Dallas-Bilbao, 1999-2000, no. 401, p. 254 (col. ill.).

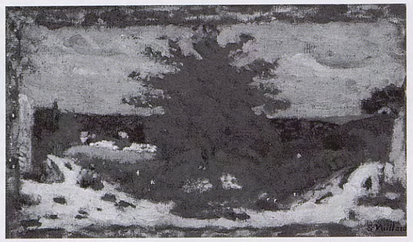
Bibliography: Brockway 1957, pp. 37, 98 (col. ill.), 124 – Lasker 1958, p. 41 (ill.) – Preston 1971, p. 33, fig. 43 – Kahng, exhib.cat., San Francisco-Dallas-Bilbao, 1999-2000, pp. 254 (col. ill.), 260.

Description: *Standing in front a sea-green door we see Madame Roussel, dressed in a plaid blouse, brown skirt and dark-blue apron, and, in front of her, Annette, depicted full-face in a light, varicoloured dress and white collar, clutching a Louis XIII chair. On the left, cropped by the picture plane, is an armchair upholstered in a pink and white fabric that adds a particularly vivid note to the overall harmonies of the painting. Thrusting out from the beige parquet in the foreground is a large straw mat with thin glints of colour showing through. White walls.* (JS)


VII-58

This work clearly has affinities with *The White Bedroom* (VII-55), but as Annette is now walking the year must be 1900. Marie Roussel observes her daughter taking her first steps (see ill.) and clutching at the Louis XIII armchair for support. In the corner of the room, lengths of cardboard and canvas can be seen. Little by little, the white bedroom in the rue Truffaut would turn into Vuillard's 'studio' and fill with objects: the plaster casts, tanagras and figurines that accompanied Vuillard throughout his life. *First Steps* is the earliest example of a highly personal 'poetics', in which infants come to grips with enormous pieces of furniture, as little Michel Feydeau was to do one year later in *Infant on the Carpet II* (VII-297).


E. V., preparatory drawing for *First Steps*, graphite on paper, 13.3 x 10 cm. Private collection.



VII-59



VII-60



VII-61



VII-62

VII-59 to VII-62
Studies for Île-de-France Landscapes

VII-59
The First Fruit

1899
Oil on canvas, 21 × 36 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Adam Natanson, Paris – Galerie Bellier, Paris – Sam Salz, New York – Mrs Edward G. Robinson, Los Angeles (California) – Sale, Christie's, New York, 17 May 1983, lot 29 (col. ill.) – Richard L. Feigen, New York, c. 1988 – Sale, Sotheby's, New York, 11 May 1988, lot 321 (col. ill.) – Galerie Berès, Paris – Jan Krugier, Geneva – Private collection.

Exhibitions: Paris, Berès, 1988; 1990, no. 120 (col. ill.).

Bibliography: Frèches-Thory, Terrasse 1990, p. 147 (ill.) – Groom 1990, p. 159, fig. 14; 1993, p. 126, col. fig. 204.

Description: *A landscape framed by a decorative green and yellow border in a composition otherwise dominated by grey. A tree at a crossroads.* (AC)

VII-60
The First Fruit

1899
Oil on paper, mounted on canvas,
20.2 × 35 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris, 1967 – Alphonse Stein, Paris, c. 1970 – Schoneman, New York – Sale, Sotheby's, New York, 10 May 1989, lot 331 (col. ill.), bought in – Current whereabouts unknown.

Description: *A tree branched like a star at the intersection of two light-coloured footpaths beneath a wine-coloured sky.* (AC)

VII-61
Window with a View onto the Woods

1899
Oil on paper, mounted on canvas,
19.5 × 28.5 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *To the right are a clump of bushes and some light-coloured foliage sloping gently down to a valley. The slope is punctuated with dark patches and there is a pool of light near the centre. Uniform sky.* (AC)

VII-62
Window with a View onto the Woods

1899
Oil on canvas, 21 × 30 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris – Sam Salz, New York – Current whereabouts unknown.

Description: *A valley set round with dark foliage and framed by a decorative green and yellow border. Grey underpainting.* (AC)

VII-63 and VII-64
Île-de-France Landscapes

1899
Oil on canvas

Common provenance: Commissioned from the artist by Adam Natanson to decorate the library of his apartment at 85 rue Jouffroy, Paris, 17th arrondissement – Thadée Natanson sale, Hôtel Drouot, Paris, 13 June 1908, lots 63-64 [*Les Premiers Fruits* and *La Fenêtre sur les bois*] – Alexandre Natanson, Paris, 2,700 F and 2,600 F; loaned to Léon Blum, Paris, 1910-29 [see Édouard Vuillard, Journal, 18 April 1910, II.4, fol. 21r.]; Alexandre Natanson sale, Hôtel Drouot, Paris, 16 May 1929, lots 126-127 (ill.) – Acquired by Mme Bloch for Léon Blum, Paris, 41,100 F; Robert Blum, Paris, 1950.

Common exhibitions: Paris, Grand Palais, 1904, no. 1287-1288 – Munich, Zimmerman, 1908 – Paris, Musée des Arts Décoratifs, 1937, no. 201 – Paris, Musée des Arts Décoratifs, 1938, no. 69 – Basle, Kunsthalle, 1949, nos. 230 and 239.

Common bibliography: Segard 1914, pp. 253, 258-266 – Chastel 1946, pp. 53, 115 – Roger-Marx 1946a, pp. 138-139 ; 1948c, p. 15, pl. 24-25 – Salomon 1953, p. 36 – Bacou 1964, p. 196 – Dugdale 1965, p. 99 – Vaillant 1974, pp. 41-42, 141 – Georges 1982, pp. 111-112 – Thomson 1988, pp. 49, 115, col. pl. 37-38 – Warnod 1988, pp. 37, 54-55 (col. ill.) – Frèches-Thory, Terrasse 1990, pp. 146-147 (ill.), 148-149 (col. ill.), 150 – Groom 1990, pp. 147, 154-165, figs. 1, 2, and 4 – Bernier 1991, pp. 296-299 (col. ill.) – Benjamin 1993, pp. 298-301, fig. 3 – Cogeval 1993b, pp. 78-79 (col. ill.) – Groom 1993, pp. 65, 121-134, 145, 164, 196-197 (col. ill.).

VII-63
The First Fruit

1899
Oil on canvas, 248 × 432 cm
Signed and dated, lower right:
E. Vuillard 99
The Norton Simon Art Foundation, Pasadena (California), F.1973.33.1.P

Provenance: [See common provenance] – Walter P. Chrysler, Jr., New York – Wildenstein, New York – Private collection, Switzerland – The Norton Simon Art Foundation, Pasadena, 1973.

Exhibitions: [See common exhibitions] – Paris, Grand Palais, 1904, no. 1287 [*Verdure*] – Munich, Zimmerman, 1908 [*Dekoratives Panneau*] – Basle, Kunsthalle, 1949, no. 239 – United States, travelling exhib., 1956-57, p. 51 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 22 (col. ill.).

Bibliography: [See common bibliography] – *Antiques*, Nov. 1964, p. 622 (ill.) – Exhib. cat., Lyons-Barcelona-Nantes, 1990-91 pp. 32-33 (col. ill.).

VII-64
Window with a View onto the Woods

1899
Oil on canvas, 249.2 × 378.5 cm
Signed and dated, lower right:
E. Vuillard 99
The Art Institute of Chicago, Chicago (Illinois), 1981.77

Provenance: [See common provenance] – Knoedler, New York – Reader's Digest Association, Pleasantville (New York) – Sale, Sotheby's, New York, 23 Oct. 1974, lot 216 (col. ill.) – John S. Samuels III, New York – Sale, Sotheby's, New York, 22 Oct. 1980, lot 60A (col. ill.) – Shickman Gallery, New York – The Art Institute of Chicago, Chicago (Illinois), L. L. and A. S. Coburn Fund, Martha E. Leverone, Charles Norton Owen Fund and anonymous restricted gift, 1981.

Exhibitions: [See common exhibitions] Paris, Grand Palais, 1904, no. 1288 [*Verdure*] – Munich, Zimmerman, 1908 – Basle, Kunsthalle, 1949, no. 230 [*La Fenêtre sur les bois*] – Paris, Musée National d'Art Moderne, 1955, no. 221 [*La Fenêtre sur les bois*] – Chicago-New York, 2001, no. 41, p. 135 (col. ill.).

Bibliography: [See common bibliography] – Brettell 1981, pp. 7-8 (ill.) – *Art Institute of Chicago Annual Report 1980-81*, pp. 15-16, fig. 17 – *Art News* 81, no. 5, May 1982, p. 96 (col. ill.) – Brettell 1987, pp. 82 (col. ill.), 83 – Groom, exhib. cat., Chicago-New York, 2001, pp. 135 (col. ill.), 136-137.

Often referred to as the 'Léon Blum Panels' for having long formed part of the collection of the leader of the Front Populaire, the *Île-de-France Landscapes* were commissioned in 1899 by Adam Natanson on the initiative of his sons, Thadée and Alexandre, for his apartment at 85 rue Jouffroy in the seventeenth *arrondissement* of Paris. On the face of it, nothing would seem to predispose Adam Natanson to appreciate decorative work of this kind: a former banker, he was a great lover of eighteenth-century painting, and, as Gloria Groom has observed, four canvases by Hubert Robert held pride of place in his château at Méréville. While staying at L'Étang-la-Ville in the summer of 1899, Vuillard wrote to Vallotton: 'Anyway, I have thought a lot about the pictures to be done for the rue Jouffroy. I have a clearer understanding of them now. For the past week, long walks in lovely weather and torrid heat which has no effect on me have rekindled my interest in things, skies, trees, above all the little flowers one sees when walking with lowered head, and I think I shall find material I can use in this'.[1]

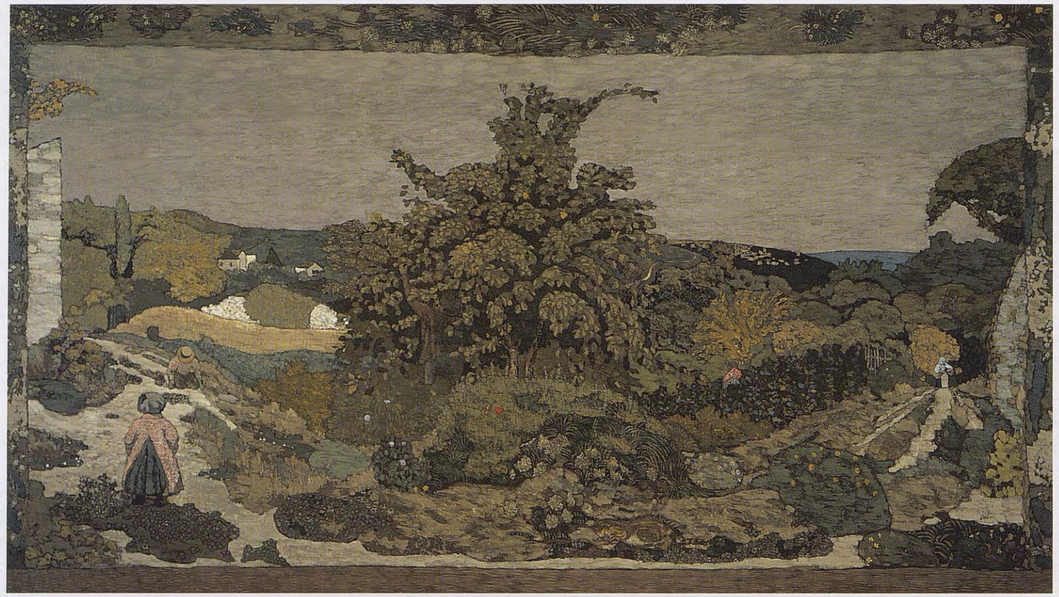
This diptych has close ties with sixteenth- and seventeenth-century 'verdures', garden tapestries which present an almost abstract interlacing of vegetable forms; hence its title at the Salon d'Automne of 1904. It also uses the largest format yet to have been tackled by Vuillard – some twelve feet long – and one he was not to employ again until *The Library* (IX-164), painted for the Princesse de Bassiano, and, much later, *Peace, Protector of the Muses* (???) in the Palais des Nations in Geneva. Still more astonishing, the painter, instead of executing a programme laid down by the person who had commissioned the work, takes us once again on a stroll through his own private world.

The First Fruit is viewed as though through a fish-eye lens: at the centre of the composition appears a group of trees that seem to advance towards us, while the landscape clusters around a path that curves away in an abruptly vanishing perspective to either side. This unusual balance, the very opposite of the one employed in the *Schopfer Panels* (VI-99.1 and VI-99.2), in which the central area is left empty, is very similar to the visual device employed by Van Orley in one of his gigantic *Maximilian Hunting* tapestries, *The Month of December*.[2] There, too, we find a huge tree at the centre of the composition. Nowhere is the influence of tapestry-work on Vuillard's painting more in evidence than in this two-panel composition.

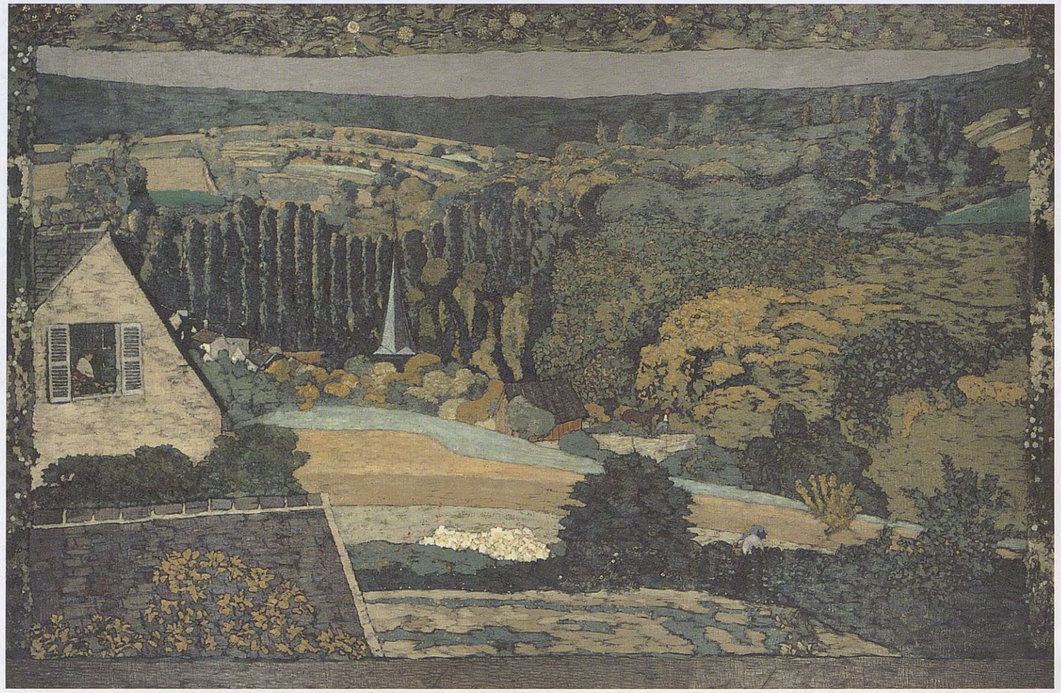
Window with a View onto the Woods, on the other hand, is based upon a photograph taken



E. V., view from *La Montagne* towards the hills of Mareil, L'Étang-la Ville, 1899, photograph. Private collection.



VII-63



VII-64

by Vuillard from a high window in La Montagne,[3] affording a panoramic view of the landscape around L'Étang-la-Ville (see ill.). In the photograph, the landscape occupies less than half the height of the image; in the painting, it occupies nine-tenths of the picture space, leaving only a very thin line of grey sky at the top. This bird's-eye view of the landscape recalls a number of Japanese models that Vuillard will have had immediately to hand,



Attributed to Andō Hiroshige, *Blossoming Cherry-Trees at Edo*, print, 36.7 x 24.8 cm. Private collection.

including *Blossoming Cherry-Trees at Edo*, attributed to Hiroshige, in which the landscape is drawn out length-wise, with only a narrow band of grey sky at the top (see ill.). The topography of Vuillard's landscape is



Postcards showing views from La Montagne, L'Étang-la-Ville.

borne out, incidentally, by countless postcards from the period, and many a happy hour can be spent matching the roofs of the houses, the church steeple and the distant line of poplars. In his 'autobiographical notes' for 1899, Vuillard refers time and again to his 'rue Jouffroy panels' as one of the most important events of the year. All the commentaries on this work emphasize its tactile qualities and its markedly intellectual overtones. This is particularly the case with Achille Segard: 'This decorative painting is essentially peaceful, restful, noble in style, of great delicacy in the matching of tones, but a delicacy that is muted as it were. It strikes a distinctly modern note. One cannot see with what one might compare it, either in the art of recent years or in the art of the past. It does have, however, affinities with the tapestries known as 'verdures' of the century of Louis XIV. It is the perfect decoration for a study, a refuge for meditation. At the same time, this painting has a meaning. It gives instruction, for it invites contemplation. It describes for us – as the *Georgics* do – the touching beauty of an undulating landscape, the occult labours of germination, the delights of living in this harsh solitude. Monsieur Vuillard brings home to us what a contrast there is between all this tranquillity and the futile furore of the big cities. He shows us where his preferences lie and invites us to share them. We divine, however, that this landscape has been seen by a city-dweller accustomed to analysing himself and to giving an account of the whys and wherefores of his emotions. We sense that it has been painted in a big city, and for an apartment in a big city… In the elaboration of his works, the intellect remains predominant, even though it places itself at the service of [the artist's] visual sensibility'.[4]

The ornamental border of plant motifs, which plays a very important role in both compositions, has great difficulty containing the landscape, which overflows our field of vision, as it were; the motifs decorating the lower edge resemble miniature brickwork, suggesting an elongated windowsill, a kind of *frons scenae* holding the tumultuous mass of vegetation in check. This cornice-like border of plants and flowers is closely related, of course, to the tradition of tapestry borders; yet how can one fail to notice the debt it also owes to the borders of vegetation employed by Puvis de Chavannes in his large 'murals', in *Marseilles, Gateway to the East*[5] in particular? However mild its climate might appear, this jungle, at once sensual and disturbing, overwhelms the viewer by its sheer intensity of vision. And at the heart of these landscapes in which arabesques and interlacing designs have pride of place – a nod, no doubt, in the direction of Art Nouveau – Vuillard has allowed himself the luxury of scattering a few discreet traces of his Nabi manner: the Synthetist-like man leading a horse in *Window with a View onto the Woods*, for example, or the distant blue crest of a hill in *The First Fruit*. The pensive, dreamlike atmosphere of the two compositions is further heightened by the eerie silver light in which they are shrouded, more than justifying the seemingly endless gaze we bring to bear on the dappled landscape that unwinds before our eyes. In *The First Fruit*, the little girl at bottom left is like a hallmark of Vuillard's genius: gazing into boundless space, she looks upon an irrepressible nature forever awakening from a voluptuous dream. Annette Vaillant must have identified with her when the panels were in Alfred Natanson's home in the boulevard Malesherbes between 1904 and 1908 and had kindled her imagination: 'The pointed roof of a church, and, in the middle ground, the whiteness of a house with its shutters open, lighten the dense foliage. The Ogre's house or Tom Thumb's, reassuring at all events with its window facing due south. A window in which a woman stoops over some dazzling geraniums. Is it me she is calling or that labourer at work, that man at home in the countryside, drinking red wine in a glass, while Marie – a saintly figure of devotion – Marie who is always present at a bereavement, always present at a birth, pours Évian water into my tumbler?'[6]

In the last years of his life, Vuillard declared more than once to his intimates that the 'Léon Blum panels' were the finest works he had done.[7]

[1] Letter from E. V. to Félix Vallotton, 26 July 1899, in Guisan and Jakubec 1975, p. 15.
[2] *Maximilian Hunting*, tapestry of *The Month of December, The Sign of Capricorn*, after cartoons by Bernard Van Orley, c. 1531-33, 444 × 605 cm, Musée du Louvre, Paris, Département des Objets d'Art.
[3] The villa occupied by Kerr-Xavier Roussel between 1899 and 1907/1908.
[4] Segard 1914, pp. 258-260.
[5] Pierre Puvis de Chavannes, *Marseilles, Gateway to the East*, 1869, oil on canvas, 423 × 565 cm, Musée des Beaux-Arts, Marseilles.
[6] Vaillant 1974, p. 42.
[7] Conversations between the author and Annette Vaillant (October 1996), Alain Vernay (October 2000) and Daniel Wildenstein (April 2001).

VII-65
Île-de-France Landscape, Foliage – I

1899
Oil on canvas, 118 × 73.7 cm
Palmer Museum of Art, The Pennsylvania State University, University Park (Pennsylvania), Acc. no. 77.11

Provenance: Adam Natanson, Paris; Alfred Athis Natanson, Paris, 1906; Denise Tabah (née Natanson), Rueil-Malmaison (France) – Katia Granoff, Paris – Franck W. Packard, New Jersey – Sale, Christie's, London, 27 March 1973, lot 10A (ill.), bought in – Sale, Sotheby's, New York, 22 Oct. 1975, lot 144 (col. ill.) – Stuart Pivar, United States – Stanley Kenneth Jernow Associates, United States – Gift of Alumni and Friends to the Palmer Museum of Art of the Pennsylvania State University, 1977.

Exhibition: New York, Cadby-Birch, 1952, no. 10.

VII-66
Île-de-France Landscape, Foliage – II

1899
Oil on canvas, 115.5 × 80.6 cm
Private collection

Provenance: Adam Natanson, Paris; Alfred Athis Natanson, Paris, 1906; Denise Tabah (née Natanson), Rueil-Malmaison (France) – Katia Granoff, Paris – Private collection, New York – Sale, Sotheby's, New York, 21 March 1962, lot 82 (ill.) – Sotheby's, London, 24 Nov. 1964, lot 85 (ill.) – Woodner Family Collection, New York – Sale, Sotheby's, London, 29 Nov. 1967, lot 91 (ill.), bought in – Sale, Christie's, New York, 9 May 1991, lot 210 (col. ill.) – Private collection – Sale Villa Grisebach, Berlin, 28 Nov. 1997, lot 19 (col. ill.), bought in – Private collection.

Exhibition: University Park, The Pennsylvania State University, 1968, no. 25 (ill.).


VII-65


VII-66


VII-67

VII-67
Picking Fruit

1899-1900
Oil on cardboard, 55 × 85 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11666), 21 May 1901, 500 F – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Bernheim-Jeune, Paris (stock no. 21949), 23 Feb. 1920, 7,000 F – Henri Canonne, Paris, 19 July 1923, 15,000 F; sale cancelled, 11 Oct. 1923 – Bernheim-Jeune, Paris – Zborowski, Paris, 6 June 1928, 15,000 F – Sale, Hôtel Drouot, Paris, 30 March 1938, lot 32 (ill.) – Roger Gompel, Paris – Sale, Hôtel Drouot, Paris, 15 April 1991, lot 32 (col. ill.) – Galerie Berès, Paris and Galerie Bellier, Paris – Private collection, Washington D.C.

Exhibitions: Paris, Grandes Serres, 1901, no. 996; 1905, no. 4157 – Gifu, Museum of Fine Arts, 1993, no. 181, p.104 (ill.).

Bibliography: Fontainas, Vauxcelles 1922, pp. 244-245, 248 (ill.) – Groom 1993, p. 126, col. fig. 202.

Description: *A landscape teeming with foliage slopes upward, concealing the horizon. All but engulfed by the vegetation are two white patches representing two silhouettes in a raspberry plantation.* (AC)

VII-68
In a Field of Raspberries

1899-1901
Oil on cardboard, mounted on cradled panel, 78 × 78 cm
Signed, lower left: *E Vuillard*
Private collection, Washington D.C.

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11664), 21 May 1901, 500 F – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Bernheim-Jeune, Paris (stock no. 21949), 23 Feb. 1920,


VII-68

Exhibitions: Paris, Grandes Serres, 1901, no. 992 – London, New Gallery, 1908, no. 189 – Le Havre, Hôtel de ville, 1908, no. 66 – Brussels, Musée de Peinture Moderne, 1910, no. 194 – Zurich, Kunsthaus, 1914, no. 88 – Glasgow, McLellan, 1920, no. 140.

Description: *To the left of a meadow is a light-coloured path leading to a clump of trees where some figures perched on ladders are picking fruit.* (JS)

VII-69
Shrubbery and Poplar Trees

c. 1899-1900
Oil on cardboard, mounted on canvas,
18.5 × 34 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Galerie Motte, Geneva, 14 June 1970, lot 441, bought in – Sale, Sotheby's, London, 21 April 1971, lot 110 (ill.), bought in – Sale, Galerie Motte, Geneva, 18 June 1972, lot 353, bought in – Sale, Hôtel Drouot, Paris, 10 June 1974, lot 110, bought in – Sale, Palais des Congrès, Versailles, 27 June 1976, lot 125 – Current whereabouts unknown.

Description: *Green thickets and poplar trees, with meadows in the background. Sand-coloured foreground touched with wisps of red. A few small patches of grey denote a building on the right.* (AC)



VII-69

VII-70
Spring Greenery

c. 1900
Oil on cardboard, 20.3 × 31.7 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Wildenstein, New York – Schoneman, New York – Charles S. Bird, Boston (Massachusetts) – S. Juvelis, Lynn (Massachusetts) – Sale, Sotheby's, London, 1 July 1987, lot 133 (col. ill.) – Sale, Christie's, London, 24 June 1997, lot 144 (col. ill.) – Current whereabouts unknown.

Description: *Green thickets and dark-green shrubbery. Two dazzling red flowers on the left.* (AC)



VII-70



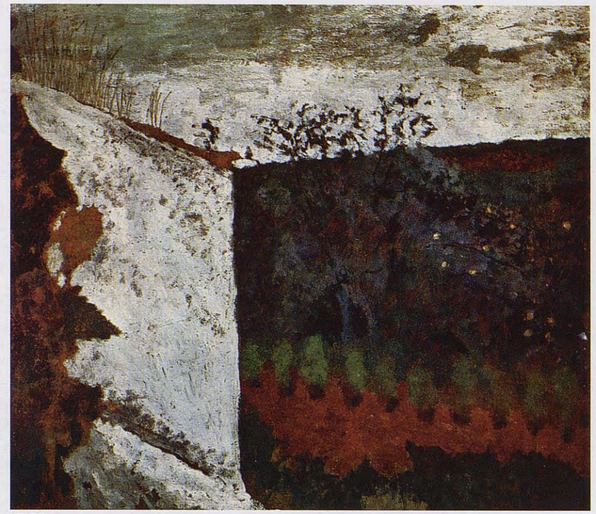
VII-71

VII-71
Sunset

c. 1900
Oil on canvas, 33 × 24 cm
Stamp 3, lower left
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Sotheby's, London, 10 Dec. 1969, lot 151 (ill.), bought in – Sale, Galerie Motte, Geneva, 14 June 1970, lot 440 (col. ill.) – Current whereabouts unknown.

Description: *A dark wood streaked with ochre on a deep-blue ground. An area of grey in the background establishes the horizon beneath a yellow sky with bright red clouds at sunset. The edge of a brown meadow can be seen in the foreground. A quick sketch.* (AC)



VII-72

VII-72
The Hill at L'Étang-la-Ville

c. 1900
Oil on cardboard, 48 × 55.5 cm
Stamp 1, lower left
Private collection, Switzerland

Provenance: Artist's studio – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Galerie Motte, Geneva, 7 Nov. 1969, lot 53 (col. ill.), bought in – Private collection, Switzerland.

Description: *To the left, some foliage stands out sharply against a grey wall. Beneath an overcast sky that grows lighter towards the right is a dark-green hillside with a tree dotted with round yellow blossoms and a few vine-shoots rising out of the red soil.* (AC)

VII-73
The Flowerbed

c. 1900 (?)
Glue-based distemper on paper,
44.5 × 59 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 12 June 1975, lot 30 (ill.) – Galerie Berès, Paris.

Description: *Pink flowers surrounded by flat green foliage against a sketchy grey background.* (AC)

VII-74
Trees and Foliage

c. 1900
Oil on canvas, 22 × 11 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris – Marcel Hendricks-Masurel, Paris, c. 1965 – Current whereabouts unknown.



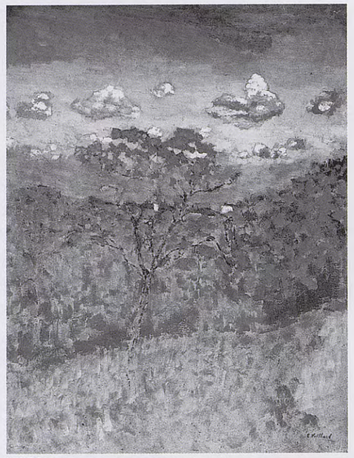
VII-73



VII-74



VII-75



VII-76

VII-75
The Orchard

c. 1900
Oil on canvas, 28 × 30 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Hallsborough, London – Private collection, Paris.

Description: *A small orchard of green trees tinged with ochre, seen through a window. A distinctly understated little sketch.* (AC)

VII-76
Clouds above a Hill

c. 1900
Oil on cardboard, 61 × 46.5 cm
Stamp 1, lower right
Private collection, Germany

Provenance: Artist's studio – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Sotheby's, London, 10 Dec. 1969, lot 145 (ill.), bought in – Sale, Galerie Motte, Geneva, 8 Dec. 1970, lot 52, bought in – Sale, Galerie Koller, Zurich, 28 May 1976, lot 5090 (ill.), bought in – Sale, Galerie Koller, Zurich, 12 Nov. 1976, lot 5167 – Dr. Reinhold Heneger, Dortmund (Germany) – Private collection, Germany.

Bibliography: Groom 1993, p. 137, fig. 215.

Description: *A hillside in an intermediate shade of green rising up towards the horizon. In the sky, between two dark-mauve bands, is a string of clouds brightly lit with white in places.* (AC)

VII-77
Trees on a Hill

c. 1900
Oil on cardboard, 57 × 77 cm
Stamp 1, lower right
Current whereabouts unknown

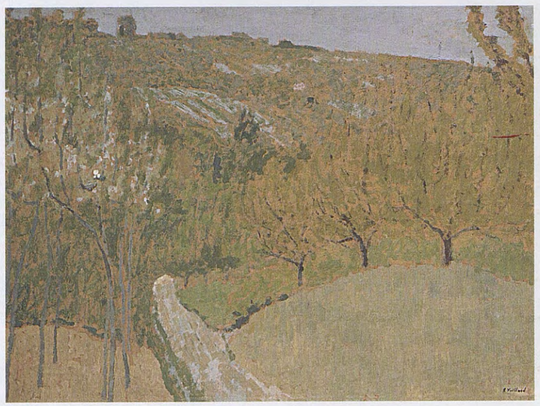
Provenance: Artist's studio – Hallsborough, London – Sale, Sotheby's, London, 29 April 1964, lot 98 (ill.), bought in – Sale, Sotheby's, London, 8 July 1971, lot 35 (ill.), bought in – Current whereabouts unknown.

VII-78
Landscape at L'Étang-la-Ville

c. 1900
Oil on cardboard, 20 × 26 cm
Stamp 3, lower left
Current whereabouts unknown

Provenance: Artist's studio – Rousso, Paris, 1973 – Current whereabouts unknown.

Description: *Two women seated in a field, with apple-trees on the left. The woman seen from behind is wearing a pale pink shawl. In the right background is the viaduct of Marly-le-Roi.* (JS)



VII-77



VII-78

VII-79
Green Hillside at L'Étang-la-Ville

c. 1900
Oil on cardboard, 78.1 × 105.4 cm
Stamp 1, lower left
Private collection, Switzerland

Provenance: Artist's studio – Sam Salz, New York – Donald Ellis Simon, Los Angeles (California), c. 1966 – Norton Simon, Pasadena (California), 29 May 1957 – George Stroganoff-Sherbatoff, United States – Spencer Samuels, New York, 13 January 1971 – Thomas Gibson Fine Art, London, 1979 – Sale, Christie's, New York, 3 Nov. 1981, lot 26 (col. ill.), bought in – Private collection, Switzerland.

Description: *A succession of dark-green areas – hedgerows, trees, gardens and vineyards – beneath a light-blue sky strewn with clouds. A couple of apple-trees in a pinkish-mauve band of colour at the centre.* (AC)



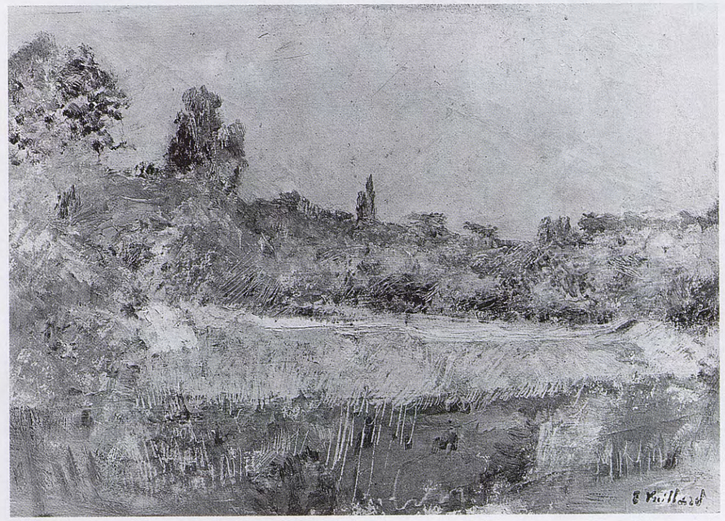
VII-79

VII-80
Landscape in the Île-de-France

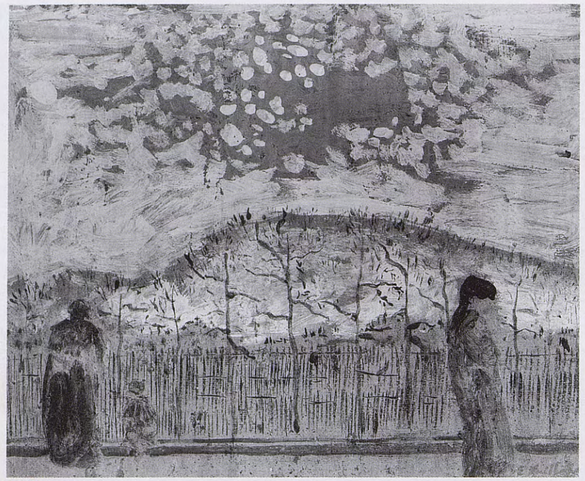
c. 1900
Oil on cardboard, glued to plywood, 23 × 32.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 28 June 1968, lot 65 (ill.), bought in – Galerie Bellier, Paris – Sale, Espace Cardin, Paris, 18 June 1973, lot 142, bought in – Sale, Hôtel Drouot, Paris, 30 June 1977, lot 152 – Sale, Hôtel Drouot, Paris, 4 May 1999, lot 18 (col. ill.), bought in – Sale, Deauville, 15 April 2001, lot 109 (col. ill.), bought in – Current whereabouts unknown.

Exhibition: Paris, Bellier, 1970, no. 126.



VII-80



VII-81

VII-81
Suburb

c. 1900
Oil on cardboard, 25 × 30.4 cm
Stamp 1, lower right
Art market, New York

Provenance: Artist's studio – Renou and Colle, Paris, 1948 – Robert F. Woolworth, New York – Sale, Christie's, London, 27 Nov. 1964, lot 35 (ill.), bought in – Hirschl & Adler, New York.

Exhibition: Basle, Kunsthalle, 1949, no. 20 [*Paysage couvert de neige*].

Description: *In the foreground are three figures in front of a fence; in the background, a hill and a patch of blue in a sky otherwise filled with white clouds.* (AC)



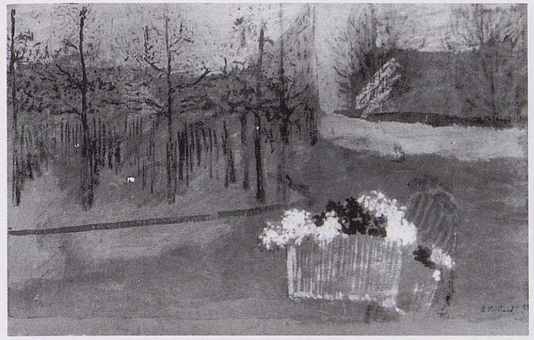
VII-82

VII-82
Winter

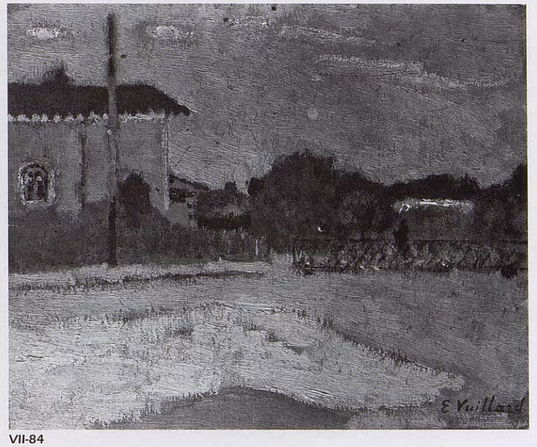
c. 1900
Oil on paper, mounted on canvas,
33 × 25.5 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Renou et Poyet, Paris, 1956 – Alex Maguy, Paris – Sale, Drouot-Montaigne, Paris, 17 Nov. 1989, lot 3 (col. ill.) – Private collection, France.

Description: *A young woman wrapped up against the cold makes her way along a watery road in which the sky is reflected. Next to the yellow wall of a house, a small tree partly stripped of its leaves stands out sharply against a white cloud. Grey picket fence.* (AC)



VII-83



VII-84

VII-83
The Flower-Girl

c. 1900
Oil on canvas, 32 × 53 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Berès, Paris, 1961 – Philippe Agnus, Paris, 1962 – Current whereabouts unknown.

Description: *A canvas quite possibly composed of carefully coordinated motifs. In the foreground is a wicker basket filled with bunches of brown and yellow flowers.* (AC)

um Basel und Museum für Gegenwartstkunst, Basle, 1960.

Exhibitions: Basle, Kunsthalle, 1949, no. 191 – Basle, Kunstmuseum, 1956, no. 20 (ill.).

Bibliography: Basle 1961, p. 32 (ill.) – Meyer 1970, p. 326 (ill.).

Description: *The red roof of the railway station contrasts sharply with the pale blue sky. Foliage and hedgerows on the left. Yellow foreground, with one area somewhat brighter than the rest.* (AC)

VII-85
L'Étang-la-Ville, by the Pond

c. 1900
Oil on cardboard, 33 × 54.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris, c. 1950 – Current whereabouts unknown.

Description: *A green tree spreads its branches under a pale blue sky. The green is echoed in the bushes and foliage. The road in the foreground is off-white. Patches of red representing rooftops enliven the composition, and the bare cardboard support shows through in many places.* (AC)

VII-84
L'Étang-la-Ville, the Railway Station

c. 1900
Oil on cardboard, 16.5 × 20.5 cm
Stamp 1, lower right
Kunstmuseum Basel und Museum für Gegenwartstkunst, Basle (Switzerland),
Inv. G. 1960.43

Provenance: Artist's studio; Jacques Roussel, Paris – Richard Heyd, Neuchâtel (Switzerland) – Galerie Rosengart, Lucerne (Switzerland) – Richard Doetsch-Benziger, Basle – Bequest to Kunstmuse-



VII-85



VII-86

VII-86
The Yellow Meadow

c. 1900
Oil on canvas, 21.5 × 23 cm
Stamp 1, lower right
Musée d'Orsay, Paris, R.F. 2000-27

Provenance: Artist's studio – Sam Salz, New York – Theodore Rousseau, New York – Sale, Sotheby's, New York, 21 May 1975, lot 116 (ill.) – Sam Salz, New York – Sale, Sotheby's, New York, 6 Nov. 1981, lot 310 (col. ill.) – Jan Krugier, Geneva – Sale, Hôtel Drouot, Paris, 17 June 1989, lot 55 (col. ill.) – Private collection – Anonymous gift subject to usufruct, to Musée d'Orsay, Paris, 2000.

Exhibition: Paris, Orsay, 2000, no. 24, col. ill., n.p.

Description: *Under a rose-tinted sky, a line of blue-tinted trees more brightly lit to the left and bisected by a sloping meadow.* (AC)

VII-87
L'Étang-la-Ville, Rue de La Montagne

c. 1900
Oil on cardboard, 24 × 37.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Poyet, Paris, 1948 – Jacques Dubourg, Paris – Current whereabouts unknown.

Description: *A white house-wall, certain details of which have been incised with the handle of the brush. To the left is a figure in blue and white; to the right, a quickly sketched, bright red figure. A somewhat perfunctory composition.* (AC)

VII-88
L'Étang-la-Ville, La Montagne

c. 1900
Oil on cardboard, 28.5 × 30 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Jacques Dubourg, Paris, 1943 – Current whereabouts unknown.

Exhibition: Sceaux, Musée de l'Île-de-France, 1951, no. 112.

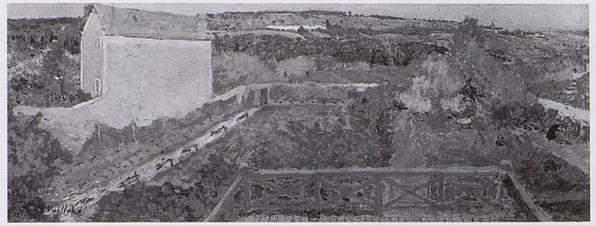
Description: *An alleyway, seen in perspective, with a bluish wall to the right. To the left is a clump of yellow-green foliage above a bright white wall. A thinly painted composition with a strong solution of turpentine, but with some measure of impasto for the highlights.* (AC)



VII-87



VII-88



VII-89

VII-89
Autumn Landscape, known as The House

1900
Oil on cardboard, 30 × 78 cm
Signed, lower left: *E Vuillard*
Private collection, New York

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11667, *La Maison*), 21 May 1901, 500 F – Alex Reid, Glasgow (Great Britain), 24 March 1919 – Captain Richard A. Peto, Isle of Wight (Great Britain); Mrs Rosemary Peto, London – Private collection, New York.

Exhibitions: Paris, Grandes Serres, 1901, no. 990 – Paris, Bernheim-Jeune, 1902, no. 48 – London, New Gallery, 1908, no. 158 – Brussels, Musée de Peinture Moderne, 1910, no. 192 – Paris, Bernheim-Jeune, July-Aug. 1911, no. 45 – London, Wildenstein, 1945, no. 40 – Great Britain, travelling exhib., 1947-48, no. 28 – Great Britain, travelling exhib., 1951-52, no. 30 – Plymouth, City Museum, 1960, no. 88 – London-Marlborough, 1967, no. 122 (ill.).

Description: *A house with a pink roof on the left, in a panoramic landscape painted in soft tones. A large terrace juts out in the foreground.* (JS)

Clearly visible in the foreground is the terrace of La Montagne, where Vuillard took several photographs of the Roussel family (see ill.).



E. V., The Roussel family on the terrace of La Montagne, c. 1900, photograph. Private collection.

VII-90
Landscape at L'Étang-la-Ville

1900
Oil on paper, mounted on cardboard, 51 × 48 cm
Signed, lower right: *E. Vuillard*
Musée d'Orsay, Paris, R.F. 1977-391

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11670, *La Maison*), 21 May 1901, 500 F – V. de Goloubeff, Paris, 22 Feb. 1905, 750 F – Charles Pacquement, Paris, 30 Nov. 1927 – Pacquement sale, Galerie Georges Petit, Paris, 12 Dec. 1932, lot 63 (ill.) – André Schoeller, Paris, 16,200 F – Carle Dreyfus, Paris – Dreyfus bequest to the Musée National d'Art Moderne, Paris; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, Paris, 1986.

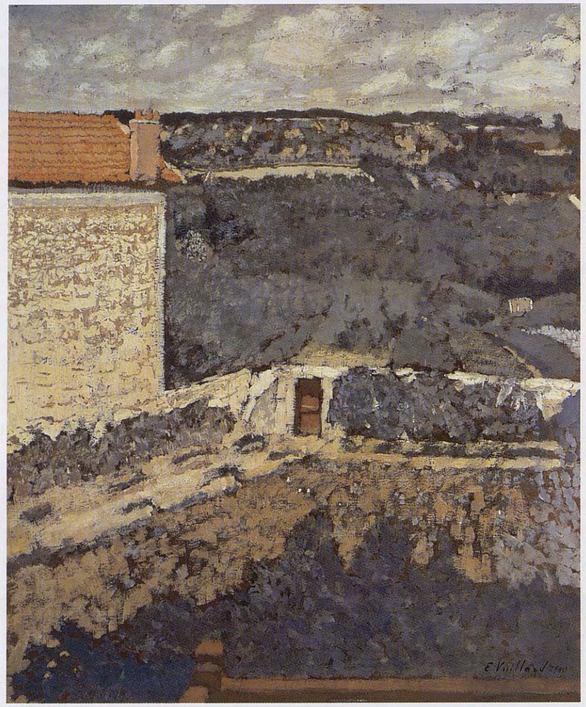
Exhibitions: Paris, Grandes Serres, 1901, no. 997 – Paris, Bernheim-Jeune, 1902, no. 48 – St. Petersburg, Institut Français, 1912, no. 87 – Paris, Musée des Arts Décoratifs, 1938, no. 94 – Paris, Louvre, 1953, no. 316 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 61, p. 83 (ill.).

Bibliography: Roger-Marx 1946a, p. 158 – Dorival 1953, p. 250, fig. 2 – Cassou, Dorival, Homolle 1954, p. 164 – Dorival 1961, pp. 37, 274 (ill.), 319 – Jalard 1966, p. 47 (col. ill.) – Jalard 1977, p. 202 (col. ill.) – Exhib. cat., Marly-le-Roi and Louveciennes, 1984, p. 76 (ill.) – Compin, Roquebert 1986, p. 283 (ill.) – Compin, Lacambre, Roquebert 1990, p. 480 (ill.).

Description: *An elevated view. To the right, a beige wall abuts a house edged with white, the red-tiled roof of which dominates the pale grey horizon. Blossoming trees in the foreground.* (JS)



VII-90


VII-91

VII-91
Landscape

1900
Oil on cardboard, 50.8 × 41.6 cm
Signed and dated, lower right:
E Vuillard 1900
Tate Gallery, London, purchased 1931, NO4612

Provenance: G. Dusseuil, Paris – Bernheim-Jeune, Paris (stock no. 21567), 5 May 1919, 2,500 F – Alex Reid, Glasgow (Great Britain), 5 May 1919 – Mrs E. R. Workman, London, c. 1928 – Workman sale, Park Lane, London, 21 Dec. 1931, lot 761 – Tate Gallery, London.

Exhibitions: Glasgow, McLellan, 1920 – London, Knoedler, 1928, no. 35 – Glasgow, Institute of Fine Arts, 1930, no. 87 – Edinburgh, Royal Scottish Academy, 1948, no. 74 [*The Red Roof*] – London, Wildenstein, June 1948, no. 18 [*Le Toit rouge*] – Mannheim, Kunsthalle, 1963-64, no. 314 – Hamburg-Frankfurt-Zurich, 1964, no. 36 – Glasgow, Scottish Arts Council Gallery, 1968, no. 46 – Toronto-San Francisco-Chicago, 1971-72, no. 51 (ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 57, p. 83 (ill.).

Bibliography: Rothenstein 1949, pl. 83 – Schweicher 1955, pl. 22 – London, Tate Gallery, 1958, p. 30 – Alley 1959, p. 279, pl. 56b – Groom 1990, p. 157, fig. 10; 1993, p. 126, col. fig. 200.

Description: *An elevated view of an enclosure with a small wooden door set into a wall. To the left is a house with a red roof; to the right, a panoramic landscape beneath a cloudy sky.* (JS)

VII-92
View of Saint-Germain-en-Laye from L'Étang-la-Ville

c. 1900
Oil on cardboard, mounted on cradled panel, 57 × 78.5 cm
Signed, lower left: *E Vuillard*
Kunstmuseum Winterthur, Winterthur (Switzerland), Inv. 1109

Provenance: Romain Coolus, Paris – Maurice Laffaille, Paris – Jacques Dubourg, Paris – Sale, Galerie Charpentier, Paris, 6 June 1956, lot 103 (ill.), bought in – Galerie Rosengart, Lucerne (Switzerland), 1963 – Kunstmuseum, Winterthur, acquired with the assistance of the Johann Jakob Rieter Foundation, 1970.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 93 – Rotterdam, Boijmans Van Beuningen, 1963, no. 110 – Hamburg-Frankfurt-Zurich, 1964, no. 38 (ill.) – Munich, Haus der Kunst, 1964, no. 620 – Munich, Haus der Kunst, 1968, no. 65 (ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 52, p. 83 (ill.).

Bibliography: Roger-Marx 1946a, p. 158 – *GBA* 77, no. 1225, Feb. 1971, fig. 738 – *Winterthur Jahrbuch 1972*, p. 325 (ill.) – Koella 1976, no. 972 – Groom 1990, p. 157, fig. 11; 1993, p. 126, col. fig. 201.

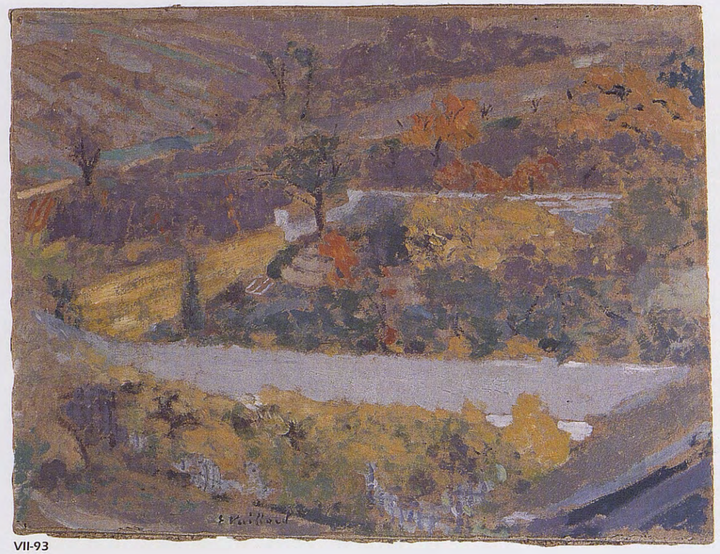

VII-92

VII-93
Landscape at L'Étang-la-Ville

c. 1900
Oil on cardboard, 21.5 × 29 cm
Signed, lower left: *E. Vuillard*
Art market, Lausanne (Switzerland)

Provenance: Artist's studio – Paul Vallotton, Lausanne.

Exhibitions: Lausanne, Vallotton, 1973, no. 15 (col. ill.); 1989, no. 7 (col. ill.); 1991, no. 89 (col. ill.).


VII-93


VII-94

VII-94
The Russet Garden

c. 1900
Oil on cardboard, 49 × 65 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *High-angle view of a sloping garden bounded by a fence that zigzags across the canvas. The brown and red undergrowth and brown foliage of the trees contrast with the gleaming, silvery grey of the path in the centre and the windows at upper left. There is an impression of rain. Flowing black lines for the trunks and branches of the trees.* (AC)



VII-95

VII-95
View from a Hilltop

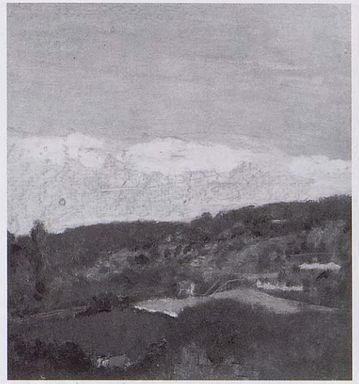
c. 1900
Oil on cardboard, mounted on canvas, 38.7 × 28.2 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Jan Krugier, Geneva – Sale, Galerie Motte, Geneva, 15 Nov. 1968, lot 23 (col. ill.), bought in – Albert Loeb and Krugier, New York, 1969 – Xavier Fourcade, New York – Samuel J. Wagstaff, Jr., Detroit (Michigan), c. 1971 – Robert Mapplethorpe, New York – Sale, Christie's, New York, 15 Nov. 1989, lot 387 (col. ill.), bought in – Sale, Sotheby's, New York, 12 May 1994, lot 143A (col. ill.) – Sale, Sotheby's, New York, 13 Nov. 1997, lot 258 (col. ill.) – Current whereabouts unknown.

Exhibitions: New York, Loeb and Krugier, 1969, no. 87 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 52 (ill.).

Description: *From a high window, the gaze swoops down on a yellow and green mosaic of fields on a hillside. Patches of white for flowers and silhouettes.* (JS)

Unlike so many of Vuillard's sketches, which verge at times on the banal, this elevated view strikes a distinctly radical note. While renewing with the painter's early Synthetist manner, it is dominated by small brushstrokes and a monochrome palette characteristic of Vuillard's work at this period. This painting shows that it was still possible in 1900 to hang some of Vuillard's works upside-down.



VII-96



VII-97

VII-96
The Hill

c. 1900
Oil on cardboard, 21 × 20 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – O'Hana, London – Sale, Sotheby's, London, 7 Dec. 1978, lot 516 (ill.) – Thomas Gibson Fine Art, London – Collection of Thomas and Anthea Gibson, London.

Description: *The horizon of the dark green hill stands out clearly beneath a line of light-coloured clouds on a plain blue sky.* (JS)

VII-97
Landscape at L'Étang-la-Ville

c. 1900
Oil on canvas, 33 × 46 cm
Stamp 1, lower right
Los Angeles County Museum of Art, Los Angeles (California), M.81.259.22

Provenance: Artist's studio – Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Gift from Roussel to Dr Cointpas, Paris – André Schoeller, Paris, 1949 – Arthur Tooth & Sons, London – Sale, Sotheby's, London, 9 July 1958, lot 95, bought in – Stendahl Gallery, Los Angeles – Howard Ahmanson, Los Angeles – Gift from Howard Ahmanson, Jr. to the Los Angeles County Museum of Art, 1981.

Exhibition: London, Tooth & Sons, April-May 1951, no. 15.

Bibliography: Los Angeles County Museum of Art 1987, p. 100 (ill.).

Description: *A panoramic view of the countryside, with red-roofed houses and blue cold- frames on the right. Overcast mauve and blue-green sky.* (JS)

Description: *A window overlooking the countryside around L'Étang-la-Ville, with only a small area of sky along the top of the painting. In the foreground, a window-bar decorated with ironwork motifs is silhouetted against the blossoming cherry trees. To the right are parallel bands of light and shade and a reddish-brown line of curtain along the edge.* (AC)

VII-98
View of Flowering Trees through an Open Window

1900
Oil on cardboard, mounted on cradled panel, 46.7 × 27 cm
Signed and dated, lower right: *E. Vuillard 1900*
Private collection

Provenance: Paul Freiherrn von Merling, Berlin, 1900 – Gift to the Nationalgalerie, Berlin, 1906 – Museum sale, 1929 – Bernheim-Jeune, Paris (stock no. 25962, *La Fenêtre*), 28 May 1929 – Georges Renand, Paris, 29 May 1929 (part of a lot of three items, with VII-226 and VIII-8) – Willi Raeber, Basle (Switzerland), 1964 – David Rosset, Montreux (Switzerland) – Werner E. Josten, New York – Josten sale, Sotheby's, New York, 11 May 1977, lot 34 (col. ill.) – Private collection.

Exhibitions: Berlin, Kantstrasse 12, 1900, no. 337 – Paris, Musée des Arts Décoratifs, 1938, no. 89 – Paris, Carré, 1942, no. 24 [*Fenêtre ouverte sur des arbres en fleurs*] – New York, The Metropolitan Museum of Art, 1966, no. 202.

Bibliography: Berlin 1908, p. 140, no. 1038 – Schweicher 1955, pl. 25 – Denis 1957b, p. 55.



VII-98



VII-99

VII-99
The Visitor

c. 1900
Oil on cardboard, 42 × 55 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Private collection, Tours (France) – JPL Fine Arts, London – Private collection, United States.

Exhibitions: Paris, Charpentier, 1948, no. 45 – Munich, Kunstverein, 1959, no. 37 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 45 – Paris, L'Œil, 1963, no. 17 – Hamburg-Frankfurt-Zurich, 1964, no. 55 (ill.) – London, Lefevre, 1964, no. 14 – Munich, Haus der Kunst, 1968, no. 35 (ill.) – Paris, Orangerie, 1968, no. 106 (ill.) – Melbourne, Tolarno Galleries, 1981, no. 5 (col. ill.) – Paddington, Stadia Graphics Gallery, 1981, no. 2.

Bibliography: Salomon 1961, p. 96 (ill.).

Description: *The courtyard at the entrance to the Roussel house at La Montagne (L'Étang-la-Ville). The ground is yellow, the green of the trees that of spring. The visitor coming through the reddish-brown gates is dressed in black and wearing a straw boater.* (JS)

At first glance, all we see is a figure coming through the gates at La Montagne; hence the title given to the picture by Jacques Salomon himself. A small patch of blue at the man's feet, however, suggests that little Annette may also be present. Several photographs in the L'Étang-la-Ville album show Vuillard's brother, Alexandre, with his little niece. Alexandre Vuillard visited the Roussel household at L'Étang-la-Ville on a number of occasions and in one particular photograph can be seen playing with Annette and wearing a straw boater similar to the one glimpsed in the painting (see ill.).



E. V., Alexandre Vuillard and Annette Roussel at La Montagne, c. 1900, photograph. Private collection.

VII-100
The Grandmother at Table

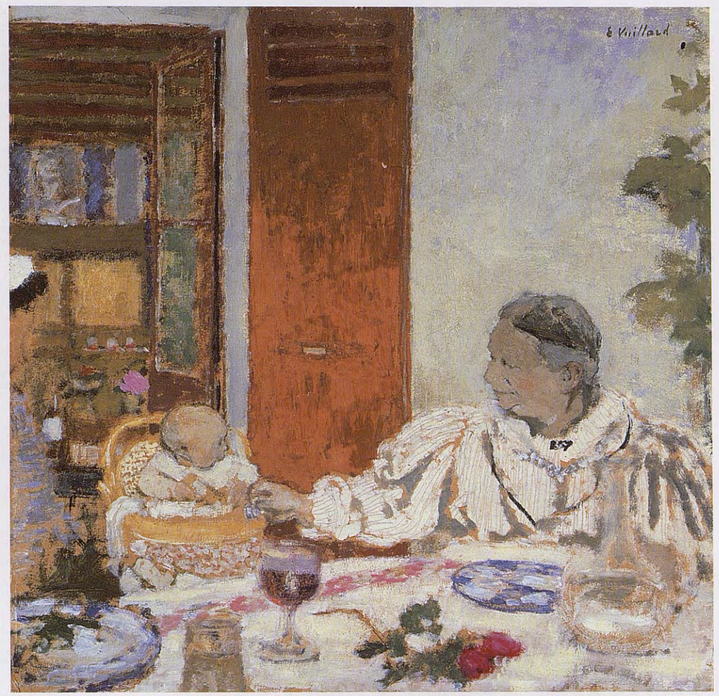
1899
Oil on cardboard, 47 × 47.6 cm
Signed, upper right: *E Vuillard*
Philadelphia Museum of Art, Philadelphia (Pennsylvania), 1964-77-3

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11671), 21 May 1901 – Lucien Henraux, Paris, 15 Dec. 1908, 1,800 F – Paul Rosenberg, New York, 1938 – Knoedler, New York – Henry P. McIlhenny, Philadelphia – Gift of Henry P. McIlhenny, to the Philadelphia Museum of Art, 1964.

Exhibitions: Paris, Grandes Serres, 1901, no. 995 – Prague, Manes, 1907, no. 95 (ill.) – Le Havre, Hôtel de ville, 1908, no. 65 – Paris, Bernheim-Jeune, Feb. 1908, no. 29; Nov. 1908, no. 66 – Zurich, Kunsthaus, 1932, no. 139 [*Mère et Enfant*, 1900] – Philadelphia, Museum of Art, 1947, no. 101; 1949 – New York, 1954, pp. 73 (ill.) [*The Meal*], 102 – San Francisco, Legion of Honor, 1962, no. 42 (ill.).

Bibliography: *Life* 37, no. 18, 1 Nov. 1954, p. 76 (col. ill.) – Canaday 1959, p. 387, fig. 464 – Gardiner 1964-65, pp. 12-13 (ill.) – Philadelphia 1965, p. 69 – Preston 1971, p. 30, fig. 36 – Warnod 1988, pp. 36, 53 (col. ill.).

Description: *Seated on the right is Madame Vuillard, her head turned to observe Annette imprisoned in a high-chair on the left. The table set with dishes fills the foreground. To the left is a room giving onto the terrace, its shutter open.* (JS)



VII-100

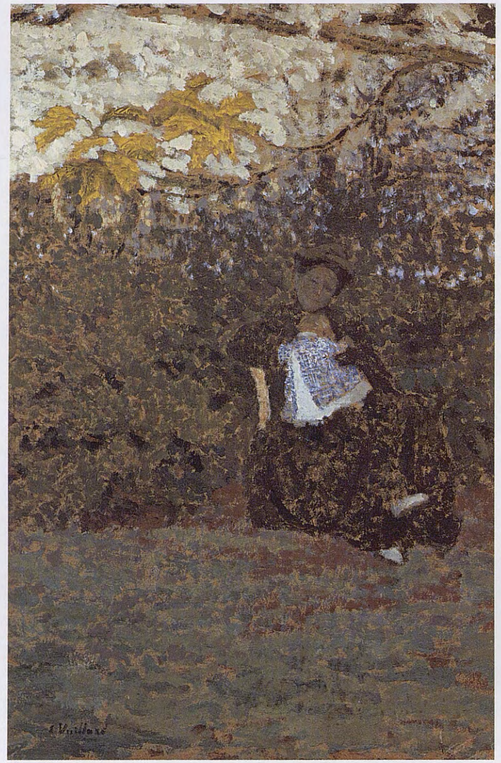


VII-101

VII-101
Women and Child in a Garden

1899
Oil on cardboard, 26 × 43 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Private collection, France – Sale, Sotheby's, London, 29 June 1994, lot 133 (col. ill.), bought in – Current whereabouts unknown.



VII-102

VII-102
Woman and Child in a Garden

1899
Glue-based distemper, oil and charcoal on cardboard, 51 × 33 cm
Signed, lower left: *E Vuillard*
Art market, Paris.

Provenance: Artist's studio – Private collection– Galerie Hopkins-Custot, Paris.

Exhibitions: Paris, Les Cadres, 1936, no. 60 – St. Tropez-Lausanne, 2000-01, no. 36, p. 104 (col. ill.).

Description: *Sitting on a chair in the half-light before a clump of shrubbery is a dark-haired woman in a loose dress flecked with light patches, holding a baby in a blue and white smock in her lap. The branch of a tree tipped with yellow leaves stands out against a brightly lit background.* (JS)

After giving birth to Annette, Marie began to look more and more like her mother. Vuillard once again experiments with a particularly fine twilight effect, with specks of blue sky showing through the hedge, and the magnificent, flowing arabesque of the branch culminating in golden-coloured leaves (which has a slightly Art Nouveau feel to it). Little Annette's blue smock gleams like glazed ceramic in the half-light.

VII-103
Mother and Child by the Garden Wall

1900
Oil on cardboard, 58 × 78 cm
Signed and dated, lower right:
E Vuillard 1900
Current whereabouts unknown

Provenance: Félix Fénéon, Paris, c. 1908 – Fénéon sale, Hôtel Drouot, Paris, 30 May 1947, lot 113 (ill.) – Paul Vallotton, Lausanne (Switzerland) – Dr. Arthur Wilhelm, Bottmingen (Germany); Mrs Ria Wilhelm, Bottmingen – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 27; 1930, no. 29 – Paris, Les Cadres, 1936, no. 46 – Basle, Kunsthalle, 1949, no. 177; 1957, no. 257 – Aarau, Kunsthaus, 1960, no. 383 – Munich, Haus der Kunst, 1968, no. 55 (ill.).

Bibliography: *L'Amour de l'Art*, no. 7, July 1936, p. 268 (ill.).

Description: *Madame Roussel seated in profile, holding the hand of Annette, who is standing next to her on the bench. Behind them is a panoramic landscape surmounted by a grey sky and bisected by the trunk of a tree on the right.* (JS)



VII-103

VII-104
The Lady at the Window

c. 1900
Oil on cardboard, 48.6 × 62.9 cm
Stamp 1, lower left
San Francisco Museum of Modern Art, San Francisco (California), 86.158

Provenance: Artist's studio – Arthur Tooth & Sons, London – Edward Hulton, Great Britain, 1951 – Mrs Putnam, London – Marlborough Fine Art, London – Mrs Wellington Henderson, California, c. 1971 – Partial gift from Mrs Wellington Henderson to the San Francisco Museum of Modern Art.

Exhibitions: London, Tooth & Sons, Nov.-Dec. 1951, no. 17 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 49 (ill.) – Houston-Washington D.C.-Brooklyn, 1989-90, no. 78, p. 99 (col. ill.) – San Francisco-Dallas-Bilbao, 1999-2000, no. 418, p. 261 (col. ill.).

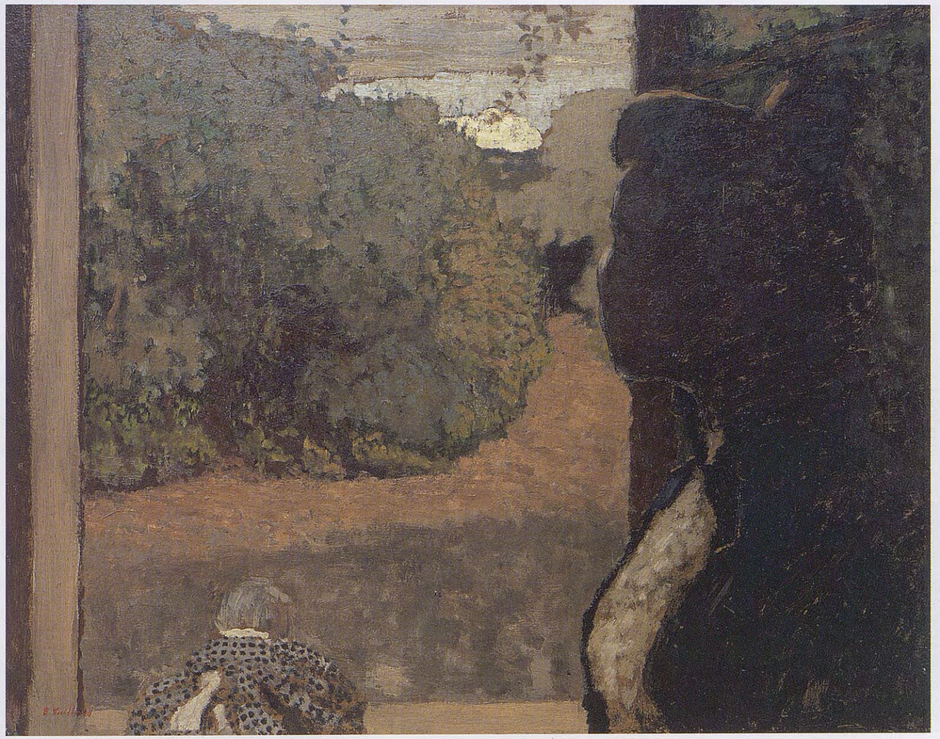
Bibliography: Georges 1982, p. 152 – Daniel 1984, pp. 210, 212, fig. 71 – Groom 1990, p. 157, fig. 12; 1993, p. 126, col. fig. 203 – Easton 1994, pp. 16, 17 (ill.) – Kahng, exhib. cat., San Francisco-Dallas-Bilbao, 1999-2000, pp. 259, 261 (col. ill.).

Description: *A woman with her head turned away, looking out of a window into a garden. The backlighting traces a thin, luminous line around her head. On the floor below, a little girl dressed in a grey smock with black dots is leaning over a ledge or balustrade. The dense shrubbery bordering the pink path grows brighter towards the right. Beneath a grey sky, a band of blue and a small bright cloud suggest oblique morning light. The shrubbery is reflected in the dark window behind the young woman's head and bust.* (AC)

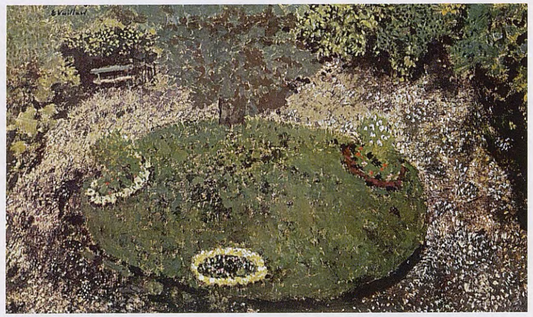


Maurice Denis, *Mother and Child at the Window*, c. 1899, oil on canvas. Musée d'Orsay, Paris.

Like *Madame Vuillard Holding a Bowl* (VII-4), this painting has all the grace of an Annunciation. A thin line of light marks the *profil perdu* of Marie, lost in contemplation of the landscape that stretches away beyond the window. The composition calls to mind a number of contemporaneous works by Maurice Denis on the same theme and imbued with religious feeling, such as the very fine *Mother and Child at the Window* (see ill.), with its pronounced Japanese influence, today at the Musée d'Orsay. Nothing in the composition of this painting has been left to chance, be it the winding path, the innocent child or the questioning gaze of the mother, which we sense but do not see.



VII-104



VII-105

VII-105
The Lawn

1899
Oil on cardboard, 30.5 × 51.5 cm
Signed, upper left: *E Vuillard*
Current whereabouts unknown

Provenance: Artist's studio – JPL Fine Arts, London – Sale, Christie's, London, 27 Nov. 1989, lot 20 (col. ill.), bought in – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, 1900, no. 4 – Japan, travelling exhib., 1977-78, no. 23 (col. ill.) – Lausanne, Paul Vallotton, 1979-80, no. 41 (col. ill.) – London, JPL, 1981, no. 50 (col. ill.); 1985, no. 5 (col. ill.) – Salzburg, Salis, 1985, no. 22 (col. ill.) – London, JPL, 1988-89, no. 39 (col. ill.).

Description: *A high-angle view of a circular lawn planted with three round flowerbeds. Running around the lawn is a gravel path curiously stippled with black and white dots. Beneath some dense, dark foliage at top left a small green bench may be seen.* (JS)

VII-106
Garden Scene

1900
Glue-based distemper on card,
51 × 83 cm
Signed, lower right: *E Vuillard*
Pushkin Museum, Moscow,
Inv. No. 3447

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11665), 21 May 1901, 800 F – Sergei Alexandrovich Sherbatov, Moscow, 6 May 1902, 1,300 F – Nationalised in 1918; Rumyantsev Museum of Figurative Art, Moscow, 1918; Museum of Modern Western Art, Moscow, 1924; Pushkin Museum, Moscow, 1948.

Exhibitions: Paris, Grandes Serres, 1901, no. 993 – Paris, Orangerie, 1968, no. 55 (ill.).

Bibliography: Moscow, Museum of Modern Western Art, 1928, no. 58 – Réau 1929, p. 137, no. 1159 – Aulanier 1950, p. 348 – Moscow, Pushkin, 1961, p. 46 – Malitskaia 1963, pp. 194, 195 (col. ill.) – Charmet 1970, p. 93, col. pl. 48 – Terrasse 1980, p. 152, fig. 34.



VII-106

Ever since painting his large decorative panel *The First Fruit* (VII-63), Vuillard seems to have retained a fondness for 'wide-angle' views of nature. The palette he applies here to the garden at L'Étang-la-Ville at once calls to mind the work of Maurice Denis. The gravel, which in the sunlit areas has a silvery hue, shades into mauve in the shadows (where the bare cardboard support also shows through). The same is true of the dark-green lawn, which shades into a soft almond-green in the sun. A number of photographs taken by Vuillard at La Montagne show the curved perspective of the lawn, as well as the wicker armchair (see ill.), but fail to conjure up the concavity of the space in question. This picture – little seen in Western Europe since it was acquired by a Russian collector in 1902 – is one of Vuillard's finest *exercises de style* in Art Nouveau.



E. V., The Roussel family in the garden at La Montagne, c. 1900, photograph. Private collection.



VII-107

VII-107
The Small Family

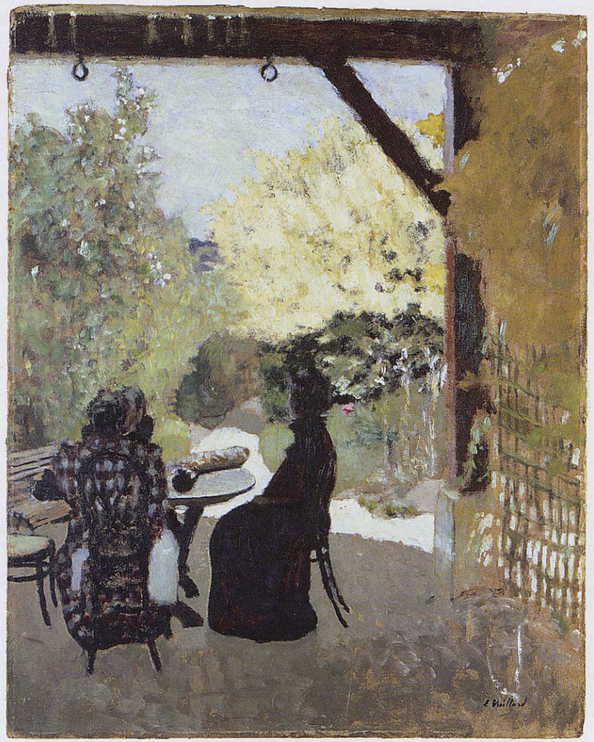
1900
Glue-based distemper (or oil)
on cardboard, 54.3 × 53.1 cm
Signed, lower left: *E Vuillard*
National Gallery of Art, Washington D.C., Chester Dale Collection,
1963.10.229

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11669), 21 May 1901, 500 F – Siegfried Bing, Paris, 12 June 1901, 1,000 F; sale cancelled, 16 Nov. 1901 – Gabriel Cognacq, Paris, 4 Feb. 1902, 1,000 F – Lepoutre, Paris – Sale, Hôtel Drouot, Paris, 12 June 1929, lot 40 (ill.) – Émile Bernheim, Paris, 51,000 F – Sale, Hôtel Drouot, Paris, 14 June 1930, lot 49 (ill.) – Chester Dale, New York; loaned by Dale to the Philadelphia Museum of Art, 1943-52; loaned by Dale to the National Gallery of Art, Washington D.C., 1952 – Chester Dale bequest to the National Gallery of Art, Washington D.C., 1962.

Exhibitions: Paris, Grandes Serres, 1901, no. 998 – New York, Museum of French Art, 1931, no. 24 – Philadelphia, Pennsylvania Museum of Art, 1937 – Chicago, Art Institute, 1938-39, no. 37 [*Repas dans le jardin*] – Washington D.C., Phillips Memorial Gallery, 1939, no. 7.

Bibliography: Philadelphia 1943 (ill.) – Washington D.C., National Gallery of Art, 1965, p. 92 (ill.) – Walker 1975, p. 585 (col. ill.) – Washington D.C., National Gallery of Art, 1975, pp. 370, 371 (ill.) – Daniel 1984, fig. 25.

Description: *Three figures seated around a table in a courtyard: on the left, a bearded man in light-coloured clothes on a folding stool; in the middle, a woman in a long cloak, seen from behind; and, on the right, a little girl in a dotted dress with a white napkin tucked under her chin. A bottle of wine and a half-empty glass stand on the table, and the ground is dotted with bright patches of light. In the background is a house covered with vegetation, with a lit window to the right, and steps on the left, leading up to a brightly lit open doorway.* (JS)


VII-108

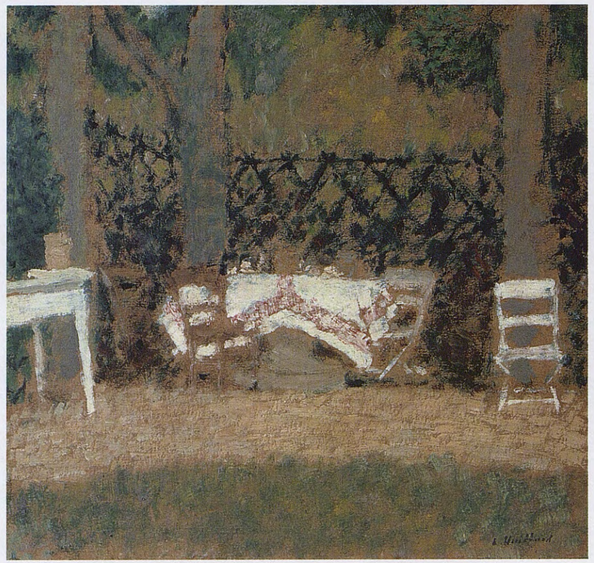
VII-108
Under the Swing Frame

1899-1900
Oil on cardboard, 61 × 48.5 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 14562), 14 Oct. 1905, 1,000 F – Prince A. de Wagram, Paris, 21 Oct. 1905 – Jean Laroche, Paris; Jacques Laroche, Paris, c. 1937 – Pierre Berès, Paris, 1960 – Sale, Sotheby's, London, 30 Nov. 1993, lot 12 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Petit Palais, 1937, salle 5 [*La Tonnelle*] – Paris, Musée des Arts Décoratifs, 1938, no. 83 [*L'Érable blanc*] – Paris, Daber, 1947 – Cleveland-New York, 1954, p. 102 [*The Arbor*].

Description: *Two women seated at a round table in the shade; one, to the left, in a black dress dotted with red highlights, the other in a square-patterned housecoat. Framed by the black timber porch, their figures stand out sharply against the sunlit garden in the background. Two metal rings are attached to the crossbeam that runs along the top edge of the picture frame. On the right is a climbing plant on a trellis.* (JS)


VII-109

VII-109
In the Garden

c. 1900
Oil on cardboard, 27.8 × 28.8 cm
Signed, lower right: *E. Vuillard*
Private collection, Paris

Provenance: Thadée Natanson, Paris – Thadée Natanson sale, Hôtel Drouot, Paris, 13 June 1908, lot 42 [*Coin de jardin*] – Octave Maus, Brussels, 550 F – Mme France Raphaël, Paris – Claude Hirsch, Paris – Sale, Hôtel Drouot, Paris, 17 Oct. 1990, lot 133 (col. ill.) – Galerie Berès, Paris and Galerie Bellier, Paris – Private collection, Paris, 1991.

Exhibition: Brussels, [La Libre Esthétique], 1909, no. 283.

Bibliography: Bernier 1991, p. 294 (col. ill.).


VII-110


VII-111

VII-110
Grandmother and Child
or Grand-Mère Roussel and Annette at L'Étang-la-Ville

c. 1900
Oil on cardboard, 40 × 58 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Marguerite Chapin (later, by marriage, Princesse Caetani de Bassiano), Paris – Bernheim-Jeune, Paris (stock no. 19993), 26 June 1913, 750 F – Thomas Justice & Sons, London, 31 Dec. 1919 – Current whereabouts unknown.

Exhibition: Zurich, Kunsthaus, 1917, no. 356.

Bibliography: Roger-Marx 1932, p. 240 (ill.).

VII-111
Still Life with Apples and Annette

c. 1900
Oil on cardboard, 36.5 × 51 cm
Stamp 2, lower left
Art market, New York

Provenance: Artist's studio – Galerie Berès, Paris – Yoshii Gallery, New York.

Exhibitions: Paris, Charpentier, 1948, no. 38 – Milan, Palazzo Reale, 1959, no. 54 – Munich, Kunstverein, 1959, no. 38 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 41.

Description: *A dark platter of greenish-yellow and pinkish fruit on a table seen in perspective, with a hunk of bread to the right. Spread across the background is a rattan garden chair in front of a wall covered with light-coloured paper. On the right, near the foot of the chair, can be seen the fair-haired head of a child in a blue smock. The bare cardboard support is particularly conspicuous in the foreground.* (JS)

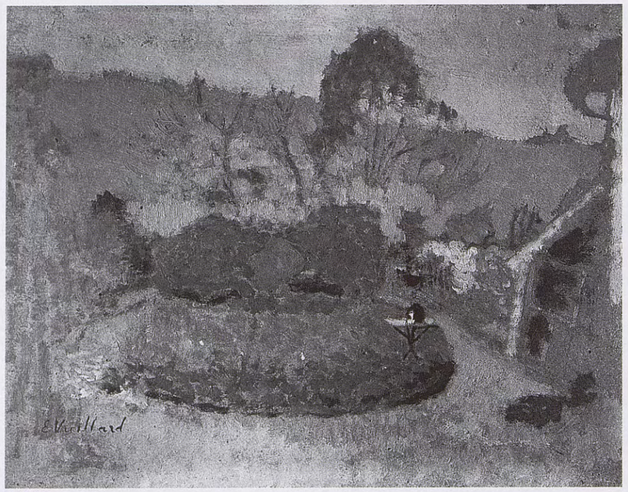
VII-112
Garden in Sunshine

c. 1900
Oil on cardboard, 17 × 16 cm
Signed, lower right: *E Vuillard*
Private collection, Great Britain

Provenance: Prince Emmanuel Bibesco, Paris; Prince Antoine Bibesco, Paris – Private collection, Great Britain.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 96 [*Jardin au soleil*] – Toronto-San Francisco-Chicago, 1971-72, no. 37 (ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 50, p. 79 (col. ill.).


VII-112



VII-113


VII-114

VII-113
The Garden at L'Étang-la-Ville

c. 1900
Oil on canvas, 23 × 30 cm
Signed, lower left: *E Vuillard*
Private collection, Switzerland

Provenance: Paul Vallotton, Lausanne (Switzerland) – Private collection, Switzerland.

Exhibitions: Lausanne, Vallotton, 1973, no. 17 (col. ill.); 1989, no. 6 (col. ill.); 1991, no. 88 (col. ill.).

VII-114
Kerr-Xavier Roussel's Studio at La Montagne

c. 1900
Oil on cardboard, 77 × 55 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1947 – Current whereabouts unknown.

Exhibition: Geneva, Musée Roth, 1954, no. 38.

Description: *A white house with a light-grey roof and surrounded by foliage. Running along the right edge of the composition is the reddish-brown tree-trunk. The sky is a leaden blue, with two small white clouds that look like birds near the centre.* (AC)

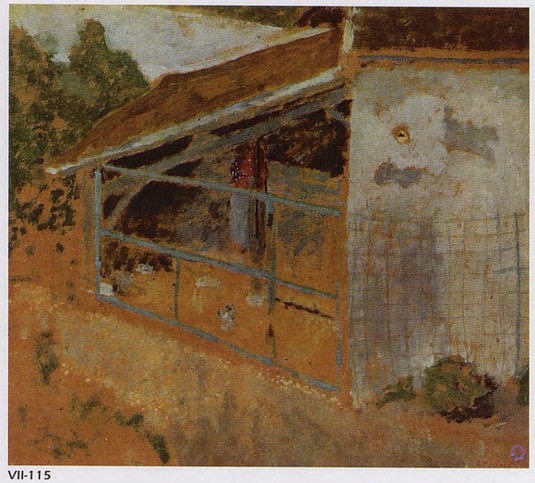
VII-115
The Hencoop and Roussel's Studio at La Montagne

c. 1900
Oil on cardboard, mounted on cradled panel, 46 × 53 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Georges Maratier, Paris – L'Œil Galerie d'Art, Paris – Galerie Bellier, Paris – Maurice Laffaille, Paris – Sale, Galerie Motte, Geneva, 28 June 1969, lot 379 (col. ill.), bought in – Private collection.

Exhibitions: Munich, Kunstverein, 1959, no. 39 – Paris, L'Œil, 1963, no. 12 – London, Lefevre, 1964, no. 11.

Description: *A hencoop abutting a white-walled building to the right. Through the blue fencing, a woman in a purple blouse flecked with white can be seen beneath the sloped roof.* (JS)


VII-115

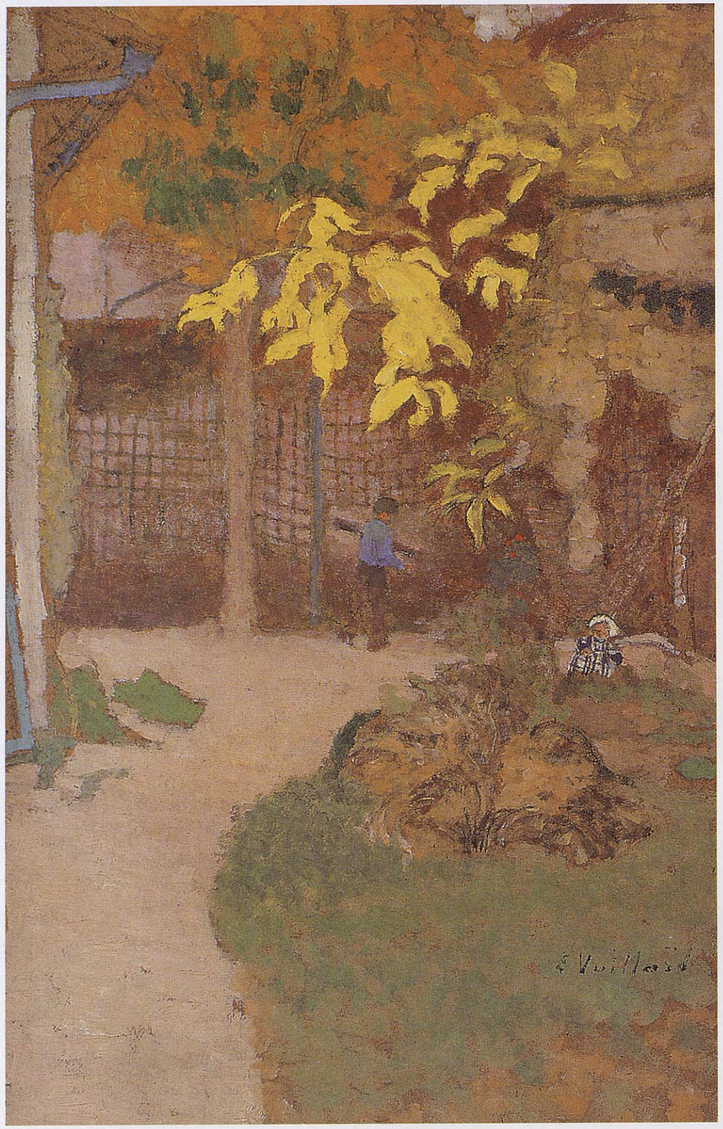

VII-116

VII-116
Roussel's House at La Montagne

c. 1900
Oil on cardboard, 29 × 33 cm
Signed and dedicated, lower right:
à mon ami Maillol E. Vuillard
Fondation de l'Hermitage, Lausanne (Switzerland)

Provenance: Aristide Maillol, Marly-le-Roi (France); Lucien Maillol, Banyuls (France) – Galerie Bellier, Paris, 1960 – Graber, Zurich (Switzerland) – Feilchenfeldt, Zurich – Private collection, Switzerland – Fondation de l'Hermitage, Lausanne.

Exhibitions: Rotterdam, Boijmans Van Beuningen, 1963, no. 107 – Zurich, 1964, no. 142.



VII-117

VII-117
The Garden

c. 1900
Oil on cardboard, 48 × 31 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris – Collection Henri Canonne, Paris – Private collection, Switzerland – Sale, Christie's, London, 29 June 1999, lot 22 (col. ill.) – Sale, Christie's, London, 29 June 1999, lot 22 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 56 [*Le Jardin*, 1909].

The slightly elevated vantage-point here is superb, Vuillard having positioned himself, it would seem, at one of windows of La Montagne at L'Étang-la-Ville. The latticework depicted in greater detail in *The Russet Garden* (VII-94) can be seen, as can Annette, playing in a patch of grass. The detail of the yellow leaves on the tree is particularly fine; purely ornamental, they give a languid, Art Nouveau feel to the composition and would be taken up again in the following entry, *The Cottage at L'Étang-la-Ville* (VII-118).



VII-118

VII-118
The Cottage at L'Étang-la-Ville

c. 1900
Glue-based distemper on canvas,
157 × 255 cm
Stamp 1, lower right
Musée Départemental de l'Oise, Beauvais (France), Inv. 82.31.

Provenance: Artist's studio – Sale, Hôtel Rameau, Versailles, 2 June 1976, lot 99 (col. ill.) – Acquired by pre-emptive right in 1982 by Customs agents in Paris with the support of the Ministère de la Culture and the Conseil Régional de Picardie; Musée Départemental de l'Oise, Beauvais, 1982.

Exhibitions: Lyons-Barcelona-Nantes, 1990-91, no. 88, pp. 40-41 (col. ill.) – Edinburgh, National Gallery of Scotland, 1994, p. 195 – Lausanne, 2000-01, no. 45, p. 19 (col. ill.).

Bibliography: Salmon 1983, pp. 443-445, col. fig. 3 – Cogeval 1993b, p. 79 (col. ill.) – Groom 1993, pp. 130, 152, col. fig. 210 – Thomson, exhib. cat., Edinburgh 1994, pp. 138-139, col. figs. 204, 217.



VII-119

VII-119
The Family in the Sitting-Room at L'Étang-la-Ville

1901
Glue-based distemper on paper, mounted on canvas, 66 × 107 cm
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Parvillée, 1943 (not in cat.) – Berne, Kunsthalle, 1946, no. 18 – Brussels, Palais des Beaux-Arts, 1946, no. 16 (ill.) – Paris, Bernheim-Jeune, 1953, no. 11 [*La Famille*, c. 1900] – London, Wildenstein, 1954, no. 108 – Vevey, Musée Jenisch, 1954, no. 189 – Paris, Musée National d'Art Moderne, 1955, no. 199 [*Portrait de famille*] – Milan, Palazzo Reale, 1959, no. 51 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 36 (ill.) – Paris, Durand-Ruel, 1961, no. 27 – Paris, L'Œil, 1963, no. 10 – Hamburg-Frankfurt-Zurich, 1964, no. 40 (ill.) – London, Lefevre, 1964, no. 7 (ill.) – Munich, Haus der Kunst, 1968, no. 62 (ill.) – Paris, Orangerie, 1968, no. 109 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 56 (ill.) – Brussels, Musées Royaux, 1975, no. 34 (ill.) – Japan, travelling exhib., 1977-78, no. 25 (col. ill.) – Paris, Grand Palais, 1983, no. 63.

Bibliography: *Arts*, 22-28 March 1953 (ill.) – Salomon 1961, pp. 78, 130 (col. ill.); 1962b, p. 34 (col. ill.); 1968, p. 89 (col. ill.) – *Time*, 22 Nov. 1971, p. 42 (ill.) – Daniel 1984, p. 216, fig. 75.

Description: *The scene takes place at Kerr-Xavier Roussel's house at L'Étang-la-Ville. Roussel is seated in a chair on the far right, silhouetted against a chintz settee printed with red, blue and black motifs on a white ground; above the settee hangs a mirror. To the left of Roussel is Vuillard's brother* [Alexandre], *followed by the painter's sister-in-law, Madame Vuillard and her daughter, Madame Roussel, standing on the far left, in a black blouse and yellow dress, with a little girl wearing a blue smock at her feet. Red carpet, grey fireplace and white walls give a pale yellowish cast by the tinted paper support.* (AC)

This good-sized work, which Vuillard kept in his personal collection until his death, is somewhat caricatured in style and calls to mind certain sketches in the painter's Journal for 1889 and 1890 (see ill.), in which ridiculous or comic scenes are depicted in a similarly exaggerated manner. Though the faces and bodies are indicated with only the barest of outlines, we can sense the pride Madame Vuillard feels, seated in front of the fireplace, at this large family gathering. Alexandre, on the other hand, who is standing on the right, has an awkward, gauche air about him, as though uncertain where to seat himself. As Jacques Salomon observes, 'all the affection Vuillard feels for these people is discreetly hidden away behind his light-hearted smile'.[1]



E. V., preparatory drawing for *The Family in the Sitting-Room at L'Étang-la Ville*, graphite on paper, 11.4 x 18.6. cm. Private collection.

[1] Salomon 1968, p. 89.

VII-120
Annette and Visitors (Alexandre Vuillard and His Wife)

c. 1900
Glue-based distemper on paper, 54.5 × 58.5 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Acquired from the artist by Thadée Natanson, 12 Jan. 1909, 300 F, for Henri Bréal, Paris (E. V., Journal, 12 Jan. 1909, II.1, fol. 30r) – Private collection, Paris.

Vuillard's niece is here portrayed in the company of her other uncle, Alexandre (or 'Miquen', as he was called), and her aunt Marie. The garish red foliate motifs of the settee are the same as those in the previous entry. Alexandre's pose distinctly recalls that of Manet, comfortably ensconced in a sofa, musing, in Degas' *Monsieur and Madame Manet* (see ill).



VII-120



Edgar Degas, *Monsieur et Madame Manet*, c. 1868-69, oil on canvas. Kitakyushu Municipal Museum, Kitakyushu.

VII-121
The Sitting-Room at La Montagne

1902
Oil on cardboard, 45 × 62 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 43 – Paris, Musée National d'Art Moderne, 1955, no. 41 – Milan, Palazzo Reale, 1959, no. 52 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 39 – Paris, Durand-Ruel, 1961, no. 31 – Hamburg-Frankfurt-Zurich, 1964, no. 41 (ill.).

Bibliography: Chastel 1946, pp. 66, 89 – Salomon 1961, p. 81 (col. ill.); 1968, p. 99 (col. ill.) – Daniel 1984, pp. 212, 214, fig. 72.

Description: *On the left is a fireplace, on the right, an upright piano with a drape thrown over it. In the background is a seated woman with a little girl (Annette) in blue standing opposite her, and, near the centre of the composition, a large mirror reflecting the light from the room. Green walls with patches of blue.* (AC)



VII-121



VII-122

VII-122
Annette's Soup

1900
Oil on cardboard, mounted on cradled panel, 35.2 × 61.8 cm
Signed, lower right: *E Vuillard*
Musée de l'Annonciade, St. Tropez (France), 1955.1.26

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 10933), 10 Oct. 1900, 600 F – Louis Bernard, Paris, 10 Oct. 1900, 1,200 F – Bernard sale, Hôtel Drouot, Paris, 11 May 1901, lot 61 [*La Soupe*] – Jules Gerbeau, Paris, 1,700 F – Gerbeau sale, Hôtel Drouot, Paris, 18 May 1908, lot 63 – Bernheim-Jeune, Paris (stock no. 16594), 902 F – Gaston Bernheim de Villers, Paris, 26 May 1908, 1,200 F – Bernheim-Jeune, Paris (stock no. 26755), 26 Nov. 1934, 30,000 F – Georges Grammont, Paris, 26 Nov. 1934, part of lot – Grammont bequest to the French State for transfer to the Musée de l'Annonciade, St. Tropez, 1955.

Exhibitions: Paris, Rosenberg, 1939, no. 39 (ill.) – Paris, Parvillée, 1943, no. 77 – Edinburgh, Royal Scottish Academy, 1948, no. 79 (ill.) – London, Wildenstein, June 1948, no. 22 (ill.) – Paris, Charpentier, 1948, no. 39 – Paris, Kaganovitch, 1951, no. 55 – Paris, Musée des Arts Décoratifs, 1952, no. 191 (ill.) – Paris, Brame, 1953, no. 3 – Cleveland-New York, 1954, p. 102 (ill.) – Milan, Palazzo Reale, 1959, no. 48 (ill.) – Paris, Musée National d'Art Moderne, 1960-61, no. 743 – Hamburg-Frankfurt-Zurich, 1964, no. 35 (ill.) – Munich, Haus der Kunst, 1968, no. 56 (ill.) – Paris, Orangerie, 1968, no. 100 (ill.) – Houston-Washington D.C.-Brooklyn, 1989-90, no. 70 (col. ill.) – Lyons-Nantes, 1990-91, no. 95, pp. 24-25 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 41, p. 107 (col. ill.).

Bibliography: Mercanton 1949, col. pl. 8 – Schweicher 1949, p. 98 – *France-Illustration*, 3 May 1952, p. 411 (ill.) – Cooper 1955a, pp. 40, 41 (ill.), 45 – *Città di Milano*, no. 11, Nov. 1959, p. 650 (ill.) – Salomon 1961, p. 73 (col. ill.) – *L'Œil*, no. 83, Nov. 1961 pp. 60-61 (col. ill.) – Salomon 1962b, p. 35 (col. ill.) – Vergnet-Ruiz, Laclotte 1962, pp. 198, 256, col. fig. 214 – Jalard 1966, p. 45 (col. ill.) – Russoli 1966, col. pl. 10-11 – Barilli 1967c, p. 129 (col. ill.) – Salomon 1968, p. 90 (col. ill.) – *Jardin des arts*, no. 161, April 1968, p. 79 (col. ill.), fig. 4 – Negri 1970, col. pl. 42 – Russoli, Martini 1973, col. pl. 10-11 – Mousseigne 1977, pp. 23 (ill.), 108-109 – Georges 1982, p. 152 – Easton 1989, p. 97 (col. ill.) – Hild 1989, pp. 40 (col. ill.), 274-275 – Monery 1993, pp. 49, 50 (col. ill.) – Cogeval 1993b, p. 97.

Description: *In a room with mottled grey walls, a woman dressed in a striped blue blouse and grey skirt with red checks sits facing a baby in a pink smock, seated quietly in a chair with large red dots. To the right is a red settee, and, in the centre, a chiné screen the patterns of which are repeated in the manteltree of the fireplace. The composition of the details (the decorative motifs of wall, screen, blouse, etc.) is particularly harmonious and imparts considerable grace to the painting.* (AC)

VII-123
Child Playing: Annette in Front of a Wooden Chair

1900
Oil on cardboard, mounted on cradled panel, 38 × 53.5 cm
Signed, upper right: *E Vuillard*
The Art Institute of Chicago, Chicago (Illinois), Mr and Mrs Martin A. Ryerson Collection, 1933.1180

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11140), 29 Nov. 1900, 500 F – Georges Feydeau, Paris, 13 May 1901, 1,000 F – Bernheim-Jeune, Paris (stock no. 12307), c. 1902 – Gaston Bernheim de Villers, Paris – Bernheim-Jeune, Paris (stock no. 14935), 20 April 1906, 1,500 F – Baron Bruno Caccamisi, Paris – Mme Blanche Marchesi, Paris – Martin A. Ryerson, Chicago, c. 1929 – Ryerson gift to the Art Institute of Chicago, Chicago, 1933.

Exhibitions: Brussels, [La Libre Esthétique], 1901, no. 525 – Pittsburgh, Carnegie, 1929, no. 144 – Philadelphia, Museum of Art, 1931-32 – Chicago, Art Institute, 1933, no. 718 (ill.); 1934, no. 288; 1938-39, no. 36 – Washington D.C., Phillips Memorial Gallery, 1939, no. 8 – Cleveland-New York, 1954, p. 102 (ill.) – Munich, Haus der Kunst, 1968, no. 57 (ill.) – Paris, Orangerie, 1968, no. 101 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. X (col. ill.) – Houston-Washington D.C.-Brooklyn, 1989-90, no. 71 (col. ill.).

Bibliography: *Colour* 5, Nov. 1916, p. 119 (ill.) – Chicago, Art Institute, 1933, p. 117 (ill.); 1961, p. 478 – Salomon 1968, p. 92 (ill.) – *Art in America*, Sept. 1971, p. 103 (col. ill.) – Georges 1982, p. 152 – Ciaffa 1985, p. 183, fig. 70 – Brettell 1987, pp. 86, 88 (col. pl.) – Warnod 1988, pp. 36, 52 (col. ill.) – Easton 1989, p. 98 (col. ill.) – Groom 1990, pp. 147, 149, fig. 3.



E. V., preparatory drawing for *Annette in Front of a Wooden Chair*, graphite on paper, 8.7 x 10.8. cm. Private collection.

Description: *At the centre of the composition, a child gazes down at a lump of bread on a black chair, one of the cross-braces of which is missing. A metal bed, the head of which overlaps slightly with a black fireplace at top left, stands next to a wall covered with floral-patterned paper.* (JS)



VII-123

VII-124
Bouquet of Roses

1900
Oil on cardboard, 33 × 33 cm
Signed, upper left: *E Vuillard*
Musée des Beaux-Arts, Lille (France), P 1878

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 14193), 3 May 1905, 300 F – M. Montaignac, 21 Oct. 1905 – Maurice Masson, Paris; Denise Masson – Musée des Beaux-Arts, Lille, 1973.

Exhibition: Lyons-Barcelona-Nantes, 1990-91, no. 105, p. 39 (ill.).

Bibliography: Oursel 1977, pp. 39, 42, no. 79, fig. 24.



VII-124

VII-125
The Candlestick

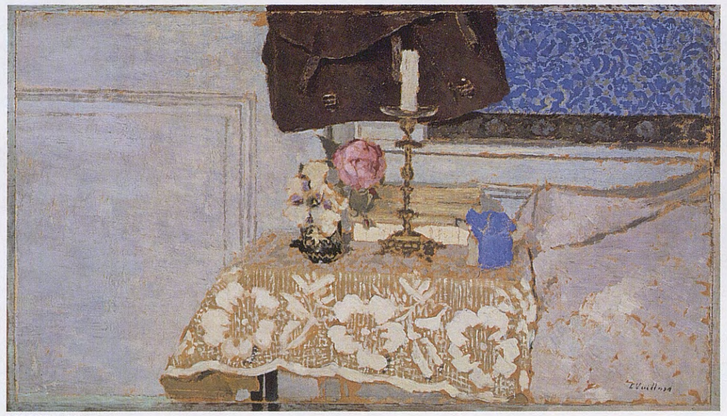
1900
Oil on cardboard, mounted on cradled panel, 43.6 × 75.8 cm
Signed, lower right: *E Vuillard*
Scottish National Gallery of Modern Art, Edinburgh (Great Britain), GMA 2935

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 10931, *Le Chandelier*), 600 F – Louis Bernard, Paris, 10 Oct. 1900, one of a lot of four, including VIII-5 and pictures by Roussel and d'Espagnat, 5,000 F for the lot – Bernard sale, Hôtel Drouot, Paris, 11 May 1901, lot 60 – Jules Gerbeau, Paris – Gerbeau sale, Hôtel Drouot, Paris, 18 May 1908, lot 64 – Bernheim-Jeune, Paris (stock no. 16595), 820 F – Josse or Gaston Bernheim, Paris, 7 July 1908, 858 F – Étienne Bignou, Paris – Mr Downing, New York – Reid & Lefevre, London, 1934 – Sir John Richmond, Ayrshire (Great Britain), 1935, £800 – Mrs David Traill, Edinburgh, 1979 – Gift from the Richmond Traill Collection to the National Gallery of Scotland, 1979; transferred to the Scottish National Gallery of Modern Art, Edinburgh, August 1984.

Exhibitions: Montreal, Scott & Sons, 1934, no. 28 – London, Reid & Lefevre, Feb.-March 1935, no. 7 – Glasgow, Art Gallery and Museum, 1943, no. 29 – Edinburgh, National Gallery of Scotland, 1980, no. 10 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 58, p. 24 (col. ill.) – Tokyo-Miyazaki-Yokohama, 1993-94, no. 53 (col. ill.).

Bibliography: Cogeval 1993b, pp. 95, 96 (col. ill.).

Description: *A candlestick and candle standing on an embroidered cloth on a small side table, with a packet of tobacco to the right, and a rose in a vase to the left. A satchel hangs on the wall between a band of wallpaper on the right and a pearl-white door with ornamental mouldings on the left.* (JS)



VII-125



VII-126

VII-126
Woman and Child

c. 1901
Oil on cardboard, mounted on cradled panel, 51 × 50 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Paul Gallimard, Paris, c. 1908 – Cassirer, Berlin, 1909 – Georges Bernheim, Paris – Georges Bernheim sale, Galerie Charpentier, Paris, 7 June 1935, lot 87 – Édouard Jonas, Paris – Gaston Bernheim de Villers, Paris, 1938 – Sam Salz, New York – William Goetz, Los Angeles (California) – Goetz sale, Christie's, New York, 14 Nov. 1988, lot 18 (col. ill.) – Herbert Black, Montreal (Quebec) – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 28 – Berlin, Secession, 1909, no. 253 – Zurich, Kunsthaus, 1932, no. 139 – Paris, Musée des Arts Décoratifs, 1938, no. 86 – Paris, Bernheim-Jeune, 1938, no. 65 – Cleveland-New York, 1954, p. 102 (col. ill.) – San Francisco, Legion of Honor, 1959, no. 62 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 14 (ill.) – Houston-Washington D.C.-Brooklyn, 1989-90, p. 98, no. 72 (col. ill.).

Bibliography: Hourticq 1939, p. 20 (col. ill.) – Chastel 1946, p. 38 (ill.) – Roger-Marx 1946a, p. 63 – Schweicher 1949, pp. 96, 98 – Preston 1971, pp. 116, 117 (col. ill.) – Georges 1982, p. 152 – Ciaffa 1985, fig. 68 – Sidlauskas 1997, pp.109, 110 (ill.).

Description: *In a room covered with yellow floral-patterned paper, a woman in a black skirt and red woollen smock stands beside a brown fireplace, looking down at a child dressed in white. Grey floor.* (AC)

This is a fine example of a painting conjured up out of nothing, and having 'the complexion of a story by Chekhov or Katherine Mansfield'.[1] The subdued bistre tones soften the clash between Annette's white smock and the dark-red camisole worn by her mother.



E. V., preparatory drawing for *Woman and Child*, graphite on paper, 8.9 x 10.5 cm. Private collection.

The mantelpiece is a dark chocolate colour and has a gaping orange hearth in the room's zig-zagging perspective. The otherworldly quality of the light unites the figures with their surroundings and renders the silence in the room almost audible. A preparatory drawing (see ill.) sketches the main features of the composition; in particular, the somewhat inward-turned postures of the two figures, who appear curiously self-absorbed.

[1] Roger-Marx 1946a, p. 63.



VII-127

VII-127
Child with a Goblet

1900-01
Oil on cardboard, on cradled panel,
48.9 × 62.2 cm
Signed, upper left: *E. Vuillard*
Current whereabouts unknown

Provenance: Édouard Jonas, Paris – Paul Rosenberg, New York – Wright S. Ludington, Santa Barbara (California), 1943 – Sale, Sotheby's, New York, 11 Nov. 1992, lot 24 (col. ill.), bought in – Current whereabouts unknown.

Exhibitions: Los Angeles, Dickson Art Center, 1964, no. 47 – Santa Barbara, Museum of Art, 1979-80.



E. V., Family meal in the garden at La Montagne, c. 1900, photograph. Private collection.

Annette peers down at a tumbler painted with vivid silvery reflections. Note the astonishing floral-pattern wallpaper; basking in sunlight, which has been lingered over in great detail by the painter and contrasts sharply with the area of stiff red wall. Equally remarkable is the hyper-realistic rendering of the bentwood chair and the violence of the shadow it casts on the wall, as though lit by a flash of magnesium. The same style of chair can be seen in a number of photographs taken at La Montagne (see ill.), proving that the scene is set at Kerr-Xavier Roussel's house at L'Étang-la-Ville, not at the rue Truffaut. On the far right edge of the composition, where the focus is softer, we can vaguely make out the shadow of Marie or a nanny, cropped by the picture plane.

VII-128
Madame Roussel in a Brownish-Red Housecoat

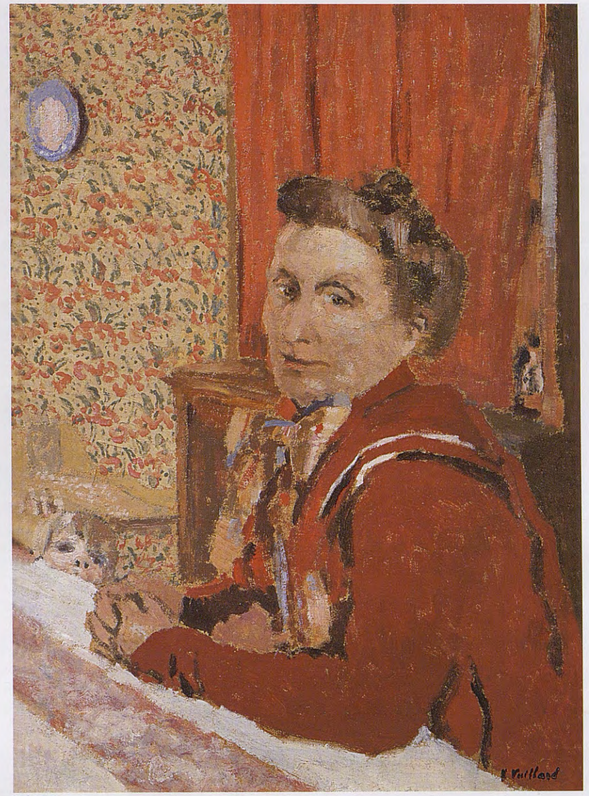
c. 1901
Oil on cardboard, 44.5 × 32 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Wildenstein, New York, 1966 – Private collection.

Exhibitions: Paris, Musée National d'Art Moderne, 1955, no. 201 [*Portrait de madame Roussel en rouge*] – Milan, Palazzo Reale, 1959, no. 53 (ill.) – Paris, Durand-Ruel, 1961, no. 33 – Paris, L'Œil, 1963, no. 11 (ill.) – London, Lefevre, 1964, no. 8 (ill.) – Japan, travelling exhib., 1977-78, no. 26 (col. ill.).

Bibliography: *Arte figurativa antica e moderna*, no. 5, Sept.-Oct. 1959, p. 57 (ill.) – *L'Œil*, no. 100, April 1963, p. 17 (ill.) – Roger-Marx 1968, col. pl. 9 – Preston 1971, p. 35, fig. 47 – Daniel 1984, p. 119, fig. 39bis.

Description: *Madame Roussel with her hands clasped and her arms resting on the edge of a table covered with a white tablecloth. Her face, shown in three-quarters profile, is delicately shaded with cold tones, and her brownish-red housecoat blends harmoniously with a curtain of similar hue in the background. The blue of the ribbon around her neck echoes that of the small medallion at upper left. The wallpaper on the left is decorated with small red and green floral motifs. At bottom left, a child's face looms up bizarrely above the edge of the table.* (JS)



VII-128

VII-129
Breakfast

c. 1901
Oil on cardboard, 30 × 36.5 cm
Stamp 1, lower right
Art market, New York

Provenance: Artist's studio – Georges Maratier, Paris, 1947 – Carroll Carstairs, New York – Knoedler, New York – Chewer Cowdin, United States, 1950 – Stephen Hahn, New York, 1989.

Exhibition: Gifu, Museum of Fine Arts, 1993, no. 182, p. 105 (ill.).

Description: *A woman in a white housecoat, seated at a table set with various plates and dishes. In the foreground is a pink bowl, and, in the background, a reddish-brown couch against a wall covered with floral-pattern paper.* (AC)



VII-129



VII-130



VII-131

VII-130
Woman and Child by a Window

c. 1901
Oil on canvas, 45.1 × 36.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Galerie de l'Institut, Paris – Jean Menzel, New York – Sale, Sotheby's, London, 21 April 1971, lot 90 (ill.), bought in – Erna Menzel, New York – Stanford Z. Rothschild, Jr., Baltimore (Maryland), June 1971 – Sale, Christie's, New York, 19 May 1978, lot 17 (col. ill.), bought in – Rothschild gift to the Baltimore Museum of Art, 1978 – Museum sale, Sotheby's, New York, 7 Oct. 1988, lot 58 (col. ill.) – Sale, Sotheby's, New York, 5 Oct. 1992, lot 18 (col. ill.) – Current whereabouts unknown.

Description: *In the foreground is a large round table set with various objects, including a brown jug on the left and a vase of flowers. Next to the window is a woman holding a child. Yellow curtains and green-tinted background.* (JS)

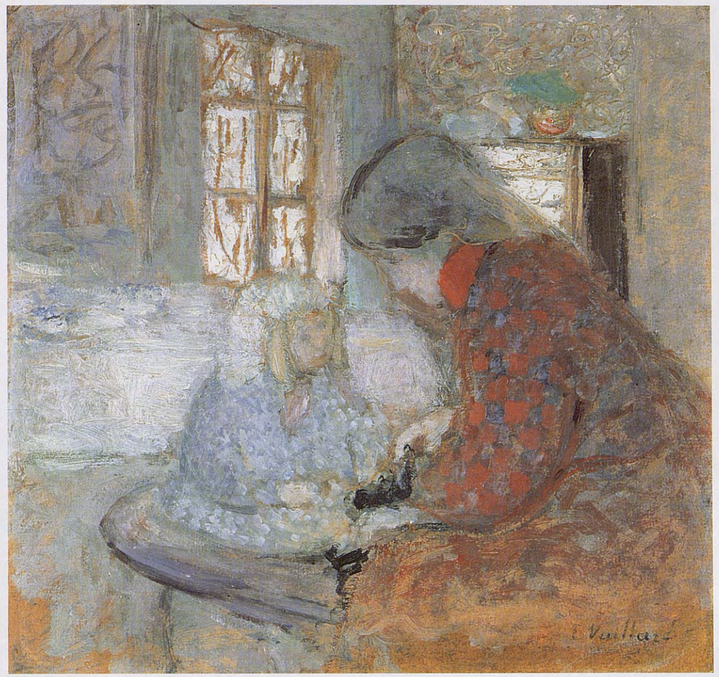
VII-131
The Children's Tea

c. 1902
Oil on cardboard, 39 × 39 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Gift from the artist to Jacques Salomon, Paris, after 1920 – Private collection.

Exhibition: Tokyo, Tokoro, 1979.

Description: *A dining-room with a table covered with tableware and, in the right foreground, a little girl in a blue and white smock, with a yellow ribbon in her hair. At the end of the table are a woman and child who blend into a pink wall in the background, on which some plates are hung.* (AC)



VII-132

The girl portrayed here is certainly not Marie, but in all likelihood a friend of the family or one of the young nannies whose faces can be seen in countless photographs taken over the months at L'Étang-la-Ville.

VII-133
At Table

c. 1901-02
Oil on paper, mounted on canvas,
43.5 × 57 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Daniel Malingue, Paris – Sale, Sotheby's, London, 8 Dec. 1999, lot 324 (col. ill.), bought in – Sale, Hôtel des Ventes, Pontoise, 27 May 2000, lot 62 (col. ill.), bought in – Sale, Hôtel des Ventes, Calais, 5 Nov. 2000, lot no. 47 (col. ill.), 190,000 F – Current whereabouts unknown.

Description: *Green and yellow interior, with figures in blue and red seated around a large table covered with a white tablecloth, the whole poorly lit by a window hung with yellow curtains in the background.* (JS)

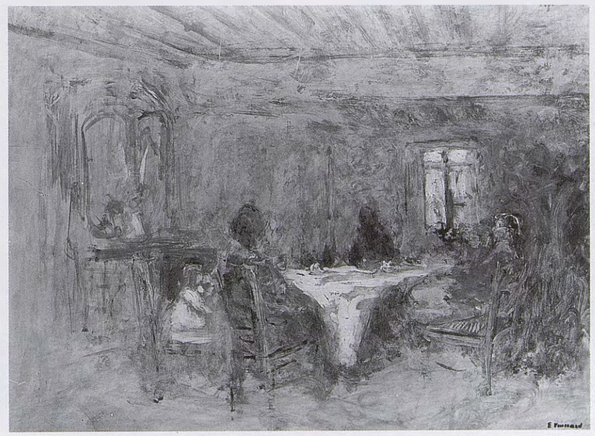
VII-132
Woman and Child

c. 1901-02
Oil on cardboard, 27.5 × 29 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Paul Rosenberg, Paris – Paul Gallimard, Paris – Cassirer, Berlin, 1929 – Georges Petit, Paris, 1930 – Bernheim-Jeune, Paris (stock no. 26381), 7 March 1930, 23,000 F – Paul de Laboulaye, Paris, 19 Dec. 1932 – Bernheim-Jeune, Paris (stock no. 26924), 18 March 1938, 25,000 F – Sam Salz, New York 21 Sept. 1938, part of lot – Jacques Dubourg, Paris – M. Joerin, Paris – Galerie Hopkins-Thomas, Paris, 1989 – Private collection, Saint-Germain-en-Laye (France).

Exhibition: St. Tropez-Lausanne, 2000-01, no. 38, p. 106 (col. ill.).

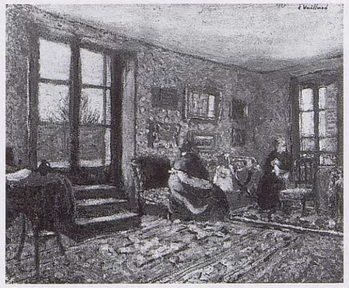
Description: *Seated in profile in the right foreground, a young woman in a red dressing-gown with bright red checks and collar, her hair hanging down her back, talks to a small child in a pale-blue smock and white bonnet who appears to be perched on a table. Behind the young woman's head is what looks like a glass-fronted bookcase, in which the light from the window with a pale blue frame on the left is vividly reflected.* (JS)



VII-133



VII-134



VII-135

VII-134
The Drawing-Room at La Montagne, L'Étang-la-Ville

1901-02
Oil on canvas, 55 × 90 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris – Sam Salz, New York – Herbert Tannenbaum, New York, c. 1963 – Mitzi Newhouse, United States – Sale, Sotheby's, New York, 3 Oct. 1990, lot 26 (col. ill.), bought in – Sale, Sotheby's, New York, 15 Feb. 1991 (col. ill.) – Current whereabouts unknown.

Description: *A drawing-room comprising several figures, including a little girl with a blue ribbon playing on the floor on the right, and, on the left, a young woman with a bright red and green bow in her hair. Mauve window-frames.* (AC)

VII-135
Interior. Annette and Her Two Grandmothers at La Montagne

1901-02
Oil on cardboard, 40 × 58 cm
Signed, upper right: *E Vuillard*
Private collection, Paris

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 12275), 18 Feb. 1902, 700 F – Baudry, Paris, 7 March 1902 – Bernheim-Jeune, Paris (stock no. 12417), 9 April 1902, 1,900 F – G. Dusseuil, Paris, 6 May 1902, 1,900 F – Bernheim-Jeune, Paris (stock no. 21091), 12 Feb. 1918, 3,000 F – M. Monteux, Paris, 18 Feb. 1918, 6,500 F – Private collection, Paris.

Exhibition: Geneva, Athénée, 1960, no. 104 (ill.).

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11668), 21 May 1901, 500 F – Josse Bernheim, Paris, 22 May 1901, 550 F – Bernheim-Jeune, Paris (stock no. 26794), 7 August 1935, 46,500 F – Mme Nathan, Paris – Mme Gilbert Joseph, Paris, c. 1973 – Galerie Schmit, Paris – Algur H. Meadows, Texas, c. 1977-81 – Gift from the Meadows Foundation Inc. to the Dallas Museum of Art, Dallas, 1981.

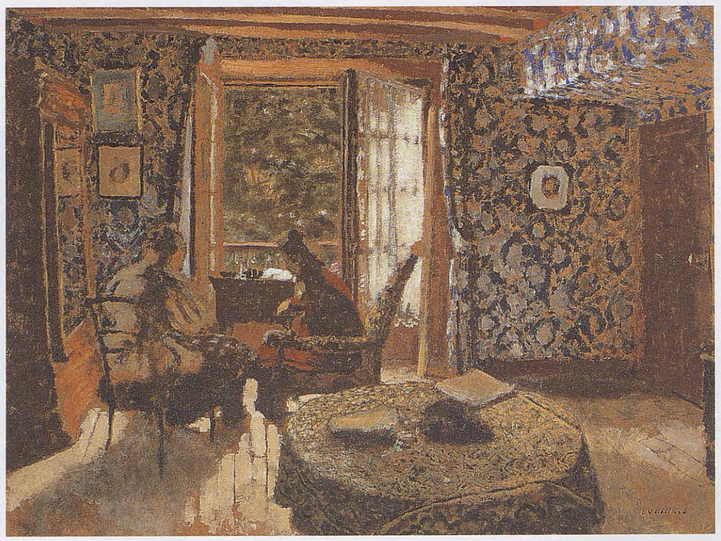
Exhibitions: Paris, Grandes Serres, 1901, no. 994 – Paris, Rosenberg, 1936, no. 27 – Paris, Bernheim-Jeune, 1938, no. 8; 1973, no. 13 – Dallas, Museum of Art, 1978, no. 54 (ill.) – San Francisco-Dallas-Bilbao, 1999-2000, no. 421, p. 252 (col. ill.).

Bibliography: Kahng, exhib. cat., San Francisco-Dallas-Bilbao, 1999-2000, p. 253 (ill.).

Description: *The two elderly ladies are seated opposite a wide-open window overlooking a group of trees. In the foreground is a round table, and, on the floor at bottom left, the long shadow cast by Madame Vuillard. Leaf-pattern wallpaper.* (JS)

VII-136
Interior. Madame Vuillard and Grand-Mère Roussel at L'Étang-la-Ville

1900-01
Oil on cardboard, 51 × 67 cm
Signed, lower right: *E Vuillard*
Dallas Museum of Art, Dallas (Texas), 1981.137



VII-136



VII-137

VII-137
Interior. Annette beside an Armchair

c. 1903
Oil on cardboard, mounted on cradled panel, 61 × 66.7 cm
Signed, lower left: *E. Vuillard*
Private collection, United States

Provenance: Artist's studio – Jos Hessel, Paris, after 1908 – Étienne Bignou, Paris – Stettiner, Paris – Lefevre, London, 1936 – Mrs Chester Beatty, Dublin, 1939 – Carroll Carstairs, New York – Paul Mellon, Upperville (Virginia), 1958 – Mellon sale, Christie's, New York, 14 Nov. 1989, lot 13 (col. ill.), bought in – Lefevre, London, 1989 – Thomas Gibson Fine Art, London – Private collection, Texas, 1994.

Exhibitions: Montreal, Scott & Sons, 1936, no. 33 – Glasgow, McLellan, 1937, no. 67 – London, Reid & Lefevre, 1937, no. 30 – Montreal, Scott & Sons, 1937, no. 57 – London, Reid & Lefevre, 1938, no. 72; 1939, no. 33 (ill.) – Washington D.C., National Gallery of Art, 1966, no. 187 (ill.) – London, Gibson, 1990, p. 12 (col. ill.) – London, Lefevre, 1993, no. 12 (col. ill.).

Description: *Seated next to the armchair on the right is a little girl whose shadow falls across the rug. In the background are two windows, the one on the right open and letting in daylight. Between them are two small pictures with black frames and a table.* (JS)

This extraordinary painting is literally awash with light. Annette, is lit from behind and positioned like a highlight on the floor. The wallpaper of the room is a very pale blue, and patches of colour are scattered throughout the picture (note the wiry orange scrawl on the small table before the window). In a photograph taken in 1907 or 1908 in the rue de la Tour (see ill.), in which Annette and her little brother, Jacques, pose with a visitor, the painting can be seen standing on an easel in the background.



E. V., Annette and Jacques with a visitor, rue de la Tour, 1907-08, photograph. Private collection.

VII-138
Kerr-Xavier Roussel Sitting by a Window and Annette Standing before a Chintz Door Curtain

1903
Oil on cardboard, 58.2 × 54.5 cm
Signed, lower right: *E Vuillard*
Albright-Knox Art Gallery, Buffalo (New York), New Room of Contemporary Art Fund, 1943, RCA 1943:17

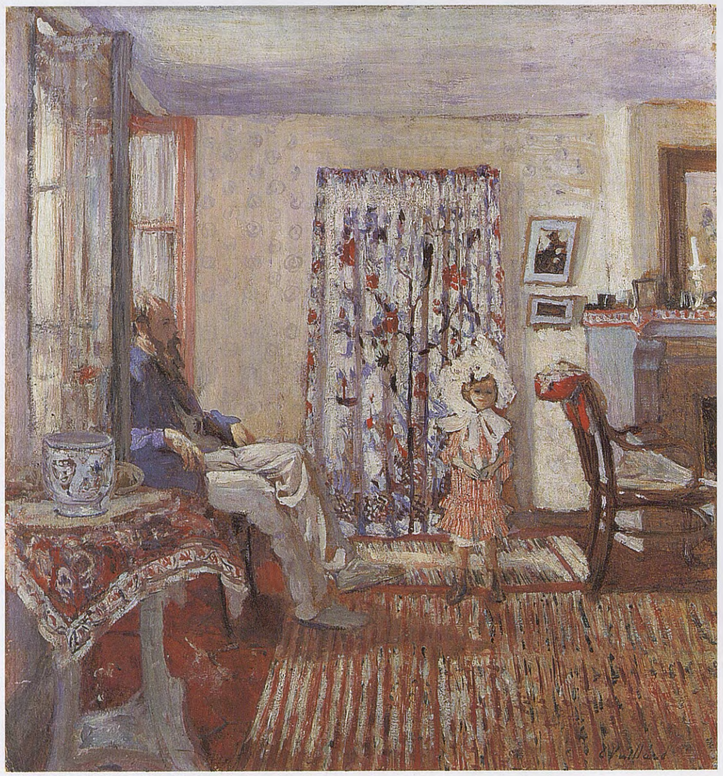
Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 13375), 17 Oct. 1903, 500 F – Cassirer, Berlin, 21 March 1904, part of a lot – Bernheim-Jeune, Paris (stock no. 13835), 31 Oct. 1904 – Galerie Fayet, Paris, 9 Feb. 1905 – Dr Henri Vaquez, Paris, c. 1905; Mme Henri Vaquez, c. 1938 – André Weil, Paris, c. 1939 – Matignon Art Galleries, New York – Albright-Knox Art Gallery, Buffalo, exchanged for V-108, Nov. 1943.

Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 31 [*Intérieur clair*] – Paris, Musée des Arts Décoratifs, 1938, no. 99 – New York, The Museum of Modern Art, 1942-43, no. 40 (ill.) – Boston, Institute of Modern Art, 1944, no. 23 – Cleveland-New York, 1954, p. 102 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 42 (ill.) – Buenos Aires, Bellas Artes, 1969, no. 11 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. XI (col. ill.) – New York, Wildenstein, 1976, no. 128 – Washington D.C., National Gallery of Art, 1980, no. 152 (ill.) – Rochester, Memorial Art Gallery, 1984, no. 82 (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 100, p. 81 (col. ill.).

Bibliography: Salomon 1945, p. 48 (ill.) – Roger-Marx 1948c, pl. 29 – Salomon 1953, p. 32; 1961, pp. 78-79 (col. ill.) – *L'Œil*, no. 83, Nov. 1961, p. 59 (col. ill.) – Aymar 1967, p. 307, pl. 151 – Roger-Marx 1968, col. pl. 10 – Salomon 1968, pp. 96, 97 (col. ill.) – Preston 1971, pp. 124, 125 (col. ill.) – Nash 1979, p. 465 – Oakley 1981, pp. 14-15, col. pl. 16 – Daniel 1984, p. 216, fig. 77 – Ciaffa 1985, pp. 239-240, fig. 109 – Thomson 1988, p. 64, col. pl. 59 – Ellridge 1993, p. 105 (col. ill.) – Groom 1993, p. 191, fig. 305.

Description: *Kerr-Xavier Roussel is seated on the left with his back to the window. Annette, dressed up like a doll, is shown full-face in front of a Genoa-print portière.* (JS)

The dominant blue note of *Interior. Annette beside an Armchair* (VII-137) here modulates into pale mauve. This painting is justly celebrated for its sturdy composition and skilful distribution of light, which appears to select the objects on which it settles. Yet, despite the many photographs Vuillard took of Annette in the arms of her father at L'Étang-la-Ville, how can we help but feel Kerr's painful indifference towards his daughter, who stands stiffly in the foreground like some sad-faced little clown? A slightly earlier drawing shows Roussel engrossed in a book, sitting with his back turned to his little daughter, who bustles about in the foreground (see ill.).



VII-138



E. V., *Interior, Figure Sitting with Child*, in *Bloc-notes* 1901-02, graphite on paper, 8.7 x 10.8. cm. Private collection.



VII-139

VII-139
Madame Hessel at La Montagne with Jacques and Annette

1903
Oil on cardboard, 56 × 54.5 cm
Signed, lower left: *E. Vuillard*
Current whereabouts unknown

Provenance: Mme Lucien Milinoire, Paris, c. 1930 – Sale, Hôtel Rameau, Versailles, 13 June 1979, lot 153 (col. ill.) – Arnold Ashkenazy, Los Angeles (California) – Sale, Sotheby's, London, 1 July 1987, lot 126a (col. ill.) – Hilde Gerst Gallery, New York – Sale, Christie's, New York, 15 Nov. 1989, lot 395 (col. ill.), bought in – Current whereabouts unknown.

Bibliography: Paris, Théâtre Pigalle, 1930, p. 429 (ill.), fig. 90 – *L'Art vivant*, no. 130, 15 May 1930, p. 391.

VII-140
Breakfast

c. 1900; reworked after 1910
Oil on cardboard, 43 × 52 cm
Signed, lower left: *E. Vuillard*
Current whereabouts unknown

Provenance: Thadée Natanson, Paris – Thadée Natanson sale, Hôtel Drouot, Paris, 13 June 1908, lot 57 [*Déjeuner du matin*] – Bernheim-Jeune, Paris (stock no. 16705), 880 F – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1910, part of a lot – Picture returned to Vuillard to be reworked – Joseph Stransky, New York, 1929; on loan to the Worcester Art Museum, Worcester (Massachusetts), 1933-34 – Wildenstein, New York, c. 1937 – Edward G. Robinson, Los Angeles (California), c. 1953 – Sale, Sotheby's, London, 3 July 1973, lot 4 (col. ill.) – Arthur Tooth & Sons, London for Furness International, Canada – Sale, Christie's, New York, 16 May 1977, lot 25 (col. ill.) – Current whereabouts unknown.

Exhibitions: Brussels, Ministère des Sciences and des Arts, 1910, no. 328 – Worcester, Art Museum, 1933-34 – Chicago, Quest Art Galleries, 1937, no. 26 – Chicago, Art Institute, 1938-39, no. 43 – Washington D.C., Phillips Memorial Gallery, 1939, no. 19 – New York, 1953, no. 39 – Los Angeles-San Francisco, 1956-57, no. 71.

Bibliography: Flint 1931, pp. 88, 115 (ill.) – Romand 1974, p. 89 (ill.) – Robinson 1975, pp. 44, 45 (col. ill.).

VII-141
Madame Vuillard at Table, with Hands Clasped

c. 1902
Glue-based distemper on card, 31.5 × 37.5 cm
Signed, upper left: *E Vuillard*
Private collection, United States

Provenance: Dr Georges Viau, Paris – Viau sale, Hôtel Drouot, Paris, 11 Dec. 1942, lot 123 – Barbaud, Paris – Sale, Palais Galliera, Paris, 14 June 1961, lot 71 (ill.) – Léon Simard, Montreal (Quebec) – Galerie Bellier, Paris – Malcolm Wiener, New York, 1987 – Private collection, United States.



VII-140



VII-141



VII-142

Bibliography: Bernard 1930, p. 27 (ill.) – Chastel 1946, p. 68 (ill.) – Roger-Marx 1946a, pp. 48 (col. pl.), 62-63 – Seurière 1957, p. 495 (ill.) – Roger-Marx 1968, col. pl. 8 – Daniel 1984, p. 261, fig. 97.

Description: *On the white tablecloth, some mauve pansies add a bright note to the otherwise predominantly grey harmonies of the painting. Reddish-brown background.* (JS)

VII-143
Bowl of Fruit

1900
Oil on cardboard, 27 × 35 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – René Drouin, Paris – Private collection, Paris – Current whereabouts unknown.

Description: *A bowl of green fruit on a white tablecloth with a red border. The chest of drawers in the background is brown.* (AC)

VII-142
Bouquet of Pansies, Forget-Me-Nots and Daisies in Front of a Carafe on a Table

1901
Oil on cardboard, 29.5 × 25 cm
Signed, upper left: *E Vuillard*
Private collection, Paris

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 11740), 19 June 1901, 500 F – Jos Hessel, Paris, 19 June 1901, 550 F – Private collection, Paris.

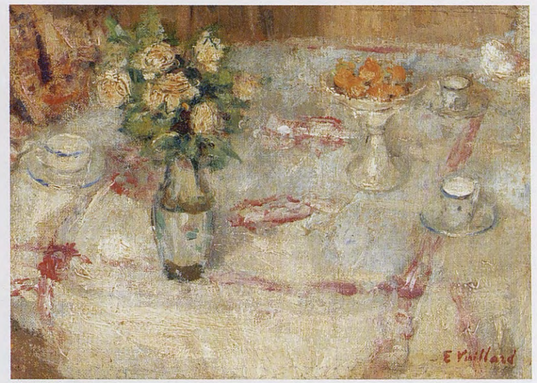
Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 34 – New York, Seligmann, 1930, no. 29 [*Fleurs et Carafe*] – Zurich, Kunsthaus, 1932, no. 149 [*Le Pot de Fleurs*, 1905] – London, Tooth & Sons, 1934, no. 15 – Paris, Musée des Arts Décoratifs, 1938, no. 92 – London, Reid & Lefevre, 1939, no. 32 – Paris, Durand-Ruel, 1961, no. 26 (ill.).



VII-143



VII-144



VII-144.1

VII-144
The Dining-Room, Rue Truffaut

c. 1902; reworked (?)
Oil on canvas, dimensions unknown
Cut into fragments (see the entries below)

Common provenance: Artist's studio; Jacques Roussel, Paris.

VII-144.1
The Dinner Table

c. 1902
Oil on canvas, mounted on cardboard, 22.5 × 29.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: [See common provenance] – Mme Bela Hein, Paris – Current whereabouts unknown.

Exhibitions: Paris, Charpentier, 1951-52, no. 215 – Milan, Palazzo Reale, 1959, no. 86.

VII-144.2
Flowerpot and Sideboard

c. 1902
Oil on canvas, mounted on cardboard, 21 × 20 cm
Stamp 1, lower left
Art market, Paris

Provenance: [See common provenance] – Sale, Nouvel Hôtel des Ventes, Neuilly-sur-Seine, 22 March 1983 (not in cat.) (ill.) – Galerie Hopkins-Thomas, Paris – Sale, Christie's, London, 30 June 1987, lot 124 (col. ill.) – Galerie Berès, Paris – Jan Krugier, Geneva – Galerie Berès, Paris.



VII-144.2



VII-145

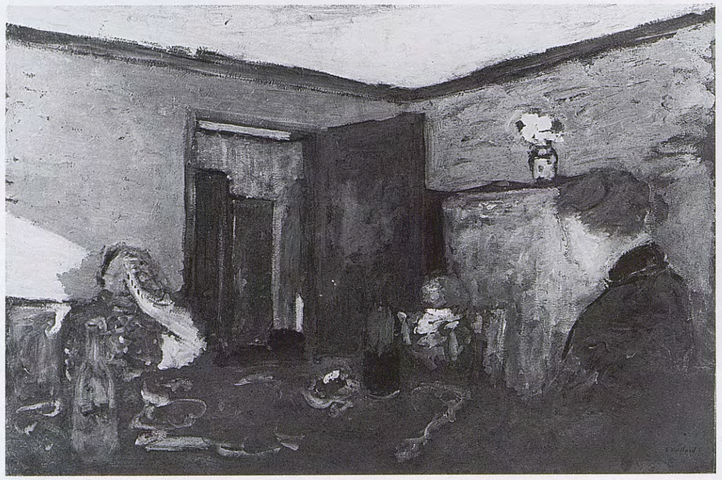
VII-145
Madame Vuillard Sewing

1902
Oil on canvas, 47 × 63.7 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Maxwell Davidson III, New York – Sale, Sotheby's, London, 28 June 1972, lot 93 (col. ill.) – Umeda, Osaka (Japan) – Kunio Fukomoto, Japan – Sale, Sotheby's, London, 4 April 1990, lot 308 (col. ill.), bought in – Paul Vallotton, Lausanne (Switzerland), 1991 – Private collection, Paris – Sale, Galerie Koller, Geneva, 12 Dec. 2000, lot 1040 (col. ill.), 41,000 Swiss francs – Sale, Drouot-Montaigne, Paris, 22 March 2001, lot 36 (col. ill.), bought in – Sale, Christie's, London, 26 June 2001, lot 198 (col. ill.) – Private collection.

Exhibition: Lausanne, Vallotton, 1991, no. 90 (col. ill.).

Description: *A woman seated at a table covered with a red cloth, sewing. The traditional French dresser in the background is brightly lit. Green ground.* (AC)



VII-146

VII-146
Madame Vuillard, Marie Roussel and Annette in the Dining-Room, Rue Truffaut
(sketch)

c. 1902
Oil on cardboard, mounted on cradled panel, 49.5 × 75 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Originally, the verso of a still life (VII-266) donated by the artist to a sale on behalf of the French painter, Victor Vignon (1847-1909), Hôtel Drouot, Paris, 4 June 1903, lot 25 – Galerie Schmit, Paris, 1986, who separated the work into two parts – Current whereabouts unknown.



VII-147

an overcoat and a hat, and, to the right, what appears to be a jacket. Light entering from a window on the right imparts a golden hue to the walls and brings out the whiteness of the ceiling and of the sheet of paper on the table. (AC)

VII-148
Madame Vuillard Sewing

c. 1902-03
Oil on cardboard, 28 × 31.1 cm
Signed, upper right: *E Vuillard*
Musée Sainte-Croix, Poitiers (France)

Provenance: André Brisson, Paris; loan to Musée Sainte-Croix, Poitiers, 1953; long lease from Brisson to Musée Sainte-Croix, Poitiers, 1967.

Exhibitions: Seoul, Sejong Cultural Center, 1978, no. 28 – Lyons-Barcelona-Nantes, 1990-91, no. 98, p. 30 (ill.) – St. Tropez-Lausanne, 2000-01, no. 52, p. 113 (col. ill.).

Bibliography: Sandoz 1953, p. 19, no. 15 (ill.); 1954, p. 124 – Vergnet-Ruiz, Laclotte 1962, pp. 200, 256 – Moulin 1963, p. 39 – Guilloteau 1978, p. 78 – Brissaud 1984, p. 262 – Chavanne, Gaudichon 1988, p. 313, no. 633 (ill.).

VII-147
Bowler Hat on a Coat-Rack

c. 1902
Oil on cardboard, mounted on canvas, 53.5 × 43.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sam Salz, New York – Jacques Gelman, Mexico – Marlborough Fine Art, New York – Sale, Christie's, New York, 13 Nov. 1984, lot 123 (col. ill.) – Galerie Bellier, Paris – Private collection.

Exhibitions: London, Marlborough, 1969, no. 76 (col. ill.) – Toronto, Marlborough Godard, 1974, no. 21 (col. ill.) – New York, Marlborough, 1983, no. 51 (col. ill.).

Description: *Through the doorway we see an elderly woman seated in a room with yellow walls, sewing. Hanging on the wall to the left of the doorway are*



VII-148


VII-149


VII-150

VII-149
Madame Vuillard at Home

c. 1902
Oil on cardboard, 39.5 × 35 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Sale, Galerie Georges Petit, Paris, 27 May 1932, lot 13 – André Schoeller, Paris, 9,600 F – Arthur Tooth & Sons, London – Mrs James Weir, Great Britain – Ian McNicol, Great Britain – Sale, Sotheby's, London, 4 July 1956, lot 3 (ill.) – Current whereabouts unknown.

Description: *An elderly lady sitting working in a room filled with a large round table with a cloth draped over it. Various items on the table, including a healthy-looking potted plant.* (JS)

VII-150
Woman Reading a Newspaper by a Table with a Potted Plant

c. 1902
Glue-based distemper on paper, mounted on cardboard, 37 × 33 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Paul Rosenberg, Paris, c. 1938 – Private collection, Paris.

Exhibitions: Brussels, Palais des Beaux-Arts, 1938, no. 91 – Paris, Musée des Arts Décoratifs, 1938, no. 139 – Amsterdam, Stedelijk Museum, 1939, no. 143.


VII-151

VII-151
Madame Vuillard Darning a Stocking

c. 1903
Oil on cardboard, 33 × 35 cm
Signed, lower right: *E Vuillard*
Art market, Tokyo

Provenance: Artist's studio – Alfred Daber, Paris – Georges Renand, Paris, 1934 – Renand sale, Drouot-Montaigne, Paris, 20 Nov. 1987, lot 43 (col. ill.) – Tokuzo Mizushima, Japan – Fujikawa Galleries, Tokyo.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 58 – Paris, Musée des Arts Décoratifs, 1938, no. 112 – Amsterdam, Stedelijk Museum, 1939, no. 145 – Paris, Carré, 1942, no. 8 – Berne, Kunsthalle, 1946, no. 46 – Paris, Brame, 1953, no. 4 – Paris, Durand-Ruel, 1961, no. 30 – Paris, Grand Palais, 1983, no. 64.

Bibliography: Roger-Marx 1946a, p. 66.

Description: *To the right of centre is a bespectacled Madame Vuillard, depicted full-face and wearing a purple blouse and mottled grey skirt that contrast with the bare beige cardboard ground. Her feet are resting on a footstool. On a table draped with a deep purple cloth on the left are her sewing materials and a pale-green vase filled with flowers of the same colour. The wooden panelling of the walls is ochre and mauve, the wallpaper beige-grey with green motifs; hanging on the wall behind her the two Bonnard pictures* The Little Road[1] *and* In the Harbour[2]. *The floor is mauve. On the floor beneath the table are a light-coloured rug and a red and mauve cushion.* (JS)

[1] Pierre Bonnard, *The Little Road* or *Boulevard des Batignolles*, c. 1903, oil on canvas, 30 × 21 cm, priv. coll.
[2] Pierre Bonnard, *In the Harbour*, c. 1914, oil on canvas, 48 × 54.5 cm, priv. coll.

VII-152
The Sewing-Box

c. 1903
Oil on cardboard, 35.6 × 47.6 cm
Stamp 1, lower right
Private collection, New York

Provenance: Artist's studio – Renou et Colle, New York – Jacques Dubourg, Paris – Paul Rosenberg, New York – Gustave and Marion Ring, Washington D.C. – Knoedler, New York, 1958 – Private collection, New York, 1966 – Sale, Christie's, New York, 3 Nov. 1993, lot 152 (col. ill.) – Galerie Hopkins-Thomas-Custot, Paris – Private collection, New York.

Description: *Spools of thread and scraps of pink, white and blue braid from a light-coloured box that casts brown shadows across the table. The shadows printed on the yellow wall by the two chairs in the background are purple.* (AC)

VII-153
Madame Vuillard at the Dinner Table

c. 1903
Oil on cardboard, 19.5 × 28 cm
Signed, upper right: *E. Vuillard*
Current whereabouts unknown

Provenance: Artist's studio – Max Kaganovitch, Paris – Karin Meyer, Paris – Sale, Galerie Motte, Geneva, 29 June 1976, lot 184, bought in – Sale, Palais d'Orsay, Paris, 22 March 1979, lot 75 (ill.) – Sale, Phillips, London, 23 June 1986, lot 19 (col. ill.) – Current whereabouts unknown.

Description: *Madame Vuillard seated in front of a pink and green wall, her face and dressing-gown rendered in almost identical shades of grey. On the left, the delicate red bands of the tablecloth reinforce the harmony of the composition, for which a rough sketch also exists.* (JS)


VII-152


VII-153


VII-154

VII-154
Breakfast

c. 1903
Oil on cardboard, 32 × 45.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Jacques Dubourg, Paris, c. 1950 – Galerie Amante, Paris – Galerie Rosengart, Lucerne (Switzerland) – Sale, Sotheby's, New York, 6 Feb. 1957, lot 82 (ill.) – Current whereabouts unknown.

Description: *A woman in mauve seated at a table laden with a variety of grey objects and a brown tea caddy. Grey tones for the dark areas of the face and hands. A quick sketch.* (AC)

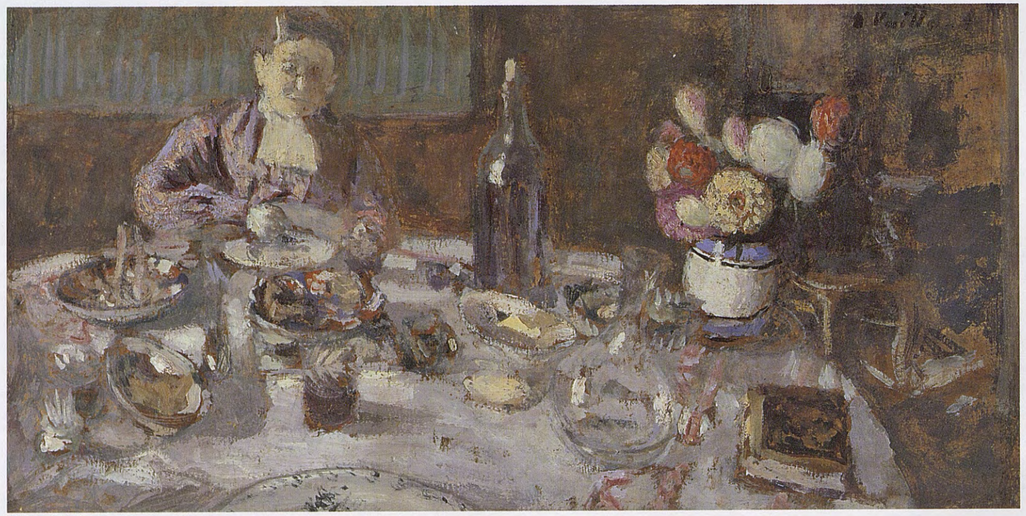
VII-155
Woman Having Lunch

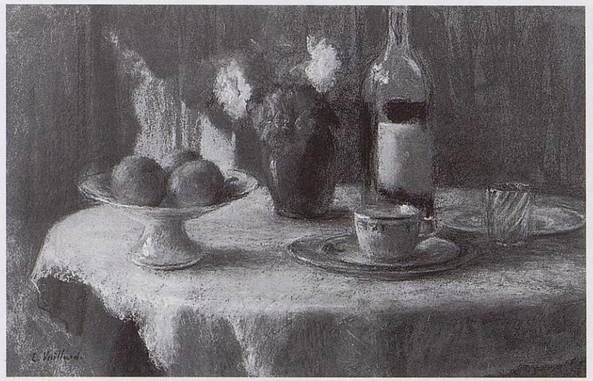
1903
Oil on cardboard, 22.2 × 43.2 cm
Signed, upper right: *E Vuillard*
The Metropolitan Museum of Art, New York, 1979.135.28

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13378), 17 Oct. 1903, 200 F – Alexandre Bernheim, Paris, 17 Oct. 1903, 200 F – Émile Laffargue, Paris – Paul Rosenberg, New York, after 1943 – Mary C. Fosburgh, New York, c. 1954 – Bequest of Mary Cushing Fosburgh to The Metropolitan Museum of Art, New York, 1978.

Exhibitions: Paris, Rosenberg, 1936, no. 28 – Cleveland-New York, 1954, p. 103 – New Haven, Yale, 1960, no. 67 (ill.).

Description: *Madame Vuillard seated before a table covered with a white cloth, on which an array of glasses and crockery catch the light. Two fruit bowls with blue and red designs, and a bottle and glass containing burgundy-coloured wine. To the right, in a white pot edged with thin blue bands, is a bouquet of guelder-roses and red flowers, and, in front of the pot, a book with a brown binding. Madame Vuillard, who is wearing a blue and mauve housecoat and is brightly lit from the left, is silhouetted against rectangular green wallpaper in the background. Overall effect of red and blue.* (AC)


VII-155


VII-156

VII-156
Still Life with Three Oranges

c. 1903
Pastel on paper, 32 × 49 cm
Signed, lower left: *E. Vuillard*
Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris – Galerie Schmit, Paris, c. 1969 – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, 1953, no. 64 [*La Table garnie*, c. 1908] – Paris, Daber, 1954, no. 23 – Paris, Schmit, 1969, no. 130 (col. ill.).

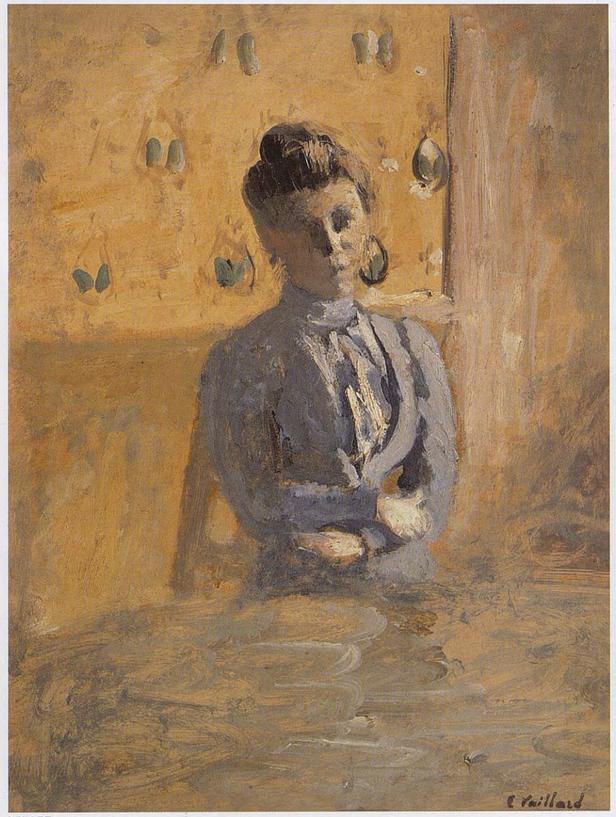
Description: *A cup, a bottle and a fruit dish on a table covered with a white cloth. The composition is an object-lesson in humbleness. On the left, the sun-lit curtain and the three oranges vying with it in intensity give a mellow glow to the otherwise cold tones of the picture.* (JS)

VII-157
Madame Alexandre Vuillard

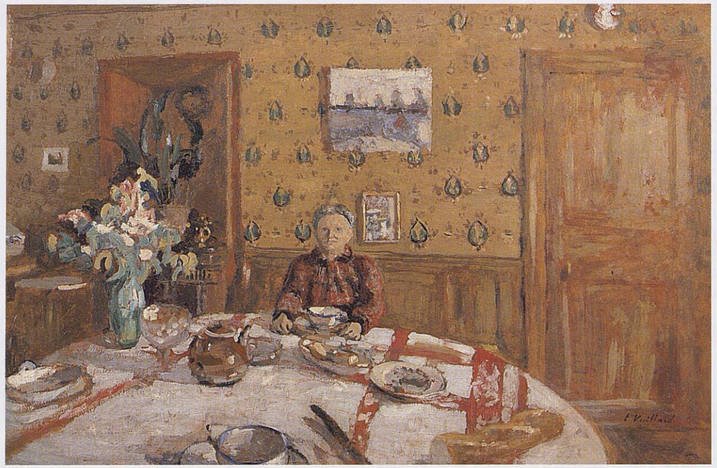
c. 1903
Oil on cardboard, 35 × 26 cm
Stamp 1, lower right
Art market, New York

Provenance: Artist's studio – Shoenberg, Saint Louis (Missouri) – Sale, Christie's, New York, 20 May 1981, lot 438 (col. ill.) – Waddington Galleries, London – Ronnie Meyerson Gallery, New York, 1987 – Private collection, New Jersey, c. 1993 – Marc de Montebello Fine Art, New York.

Description: *Wearing a blue tailleur, the model is shown seated with her arms folded before a round dining table. Her figure is brightly lit from the right, along with the floral-pattern wallpaper in the background.* (JS)


VII-157

VII-158
Madame Vuillard at Table, known as The Meal


VII-158

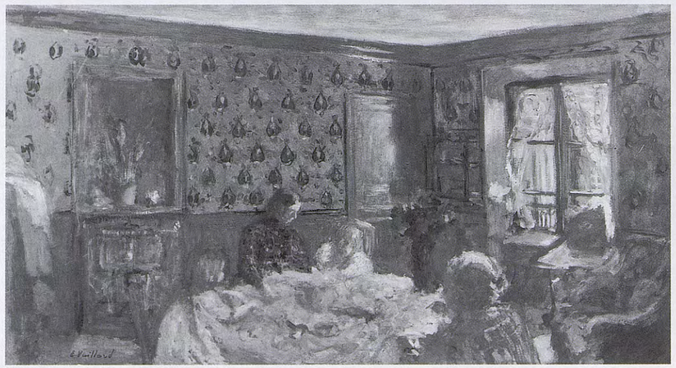
1903
Oil on cardboard, mounted on cradled panel, 43.8 × 67 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13377, *Le Repas*), 17 Oct. 1903, 400 F – M. Sellier, Paris, 8 June 1904, 2,000 F – Albert Bernier, Paris – Bernier sale, Hôtel Drouot, Paris, 23 Nov. 1910, lot 56 (ill.) – Galerie Druet, Paris, 885 F – Dr Antonin Gosset, Paris; Pr Jean Gosset, Paris – Hector Brame, Paris – Laing Gallery, Toronto – Wildenstein, New York – Robert L. Livingstone, New York, 1958; Mrs Mollie Parnis Livingstone – Sale, Sotheby's, New York, 10 Nov. 1992, lot 28 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Brame, 1953, no. 16 – New York, The Metropolitan Museum of Art, 1959, no. 115; 1962, no. 102 – New York, Wildenstein, Oct.-Nov. 1964, no. 61.

Description: *In the foreground is a large round table with a red-banded tablecloth and an array of exquisitely rendered objects. Seated at the table is a stony-faced Madame Vuillard, seen full-face in a reddish flannel dress, and, hanging on the mustard-coloured wall behind her, the two Bonnard paintings seen in VII-151. On the left is a green jug of brightly coloured flowers silhouetted against a dark doorway.* (JS)

The distance at which Madame Vuillard is set back is deliberately exaggerated, as though the painter was viewing her through a wide-angle lens – something that did not exist at that time. The patterns on the wallpaper are different from those of *The Breakfast Table* (VII-43) and *Madame Vuillard Sewing by the Window, Rue Truffaut* (VII-44), indicating that the apartment had been redecorated around 1902 with Viollet-le-Duc-style wallpaper, the Florentine *fleurs-de-lis* motifs of which can also be seen in *The Dining-Room Table, Rue Truffaut* (VII-161). The room is rendered in surprisingly realistic detail, with each object bathed in the same steady light.


VII-159

VII-159
Madame Vuillard and the Roussel Children

1903
Oil on cardboard, mounted on cradled panel, 42 × 76 cm
Signed, lower left: *E Vuillard*
Thielska Galleriet, Stockholm, Inv. no. 401

Provenance: Count Harry Kessler, Weimar (Germany) – Ernest Thiel, Stockholm – Thielska Galleriet, Stockholm.

Exhibitions: Stockholm, Nationalmuseum, 1941, no. 405; 1946, no. 71 – Stockholm, Liljevalchs Konsthall, 1954, no. 393 – Stockholm, Nationalmuseum, 1958, no. 170 – Stockholm, Thielska Galleriet, 1967, no. 49 – Munich, Haus der Kunst, 1968, no. 103 (ill.).

Bibliography: Linde, Thiel 1979, p. 114, no. 401.


VII-160

VII-160
Madame Vuillard Reading in the Dining-Room, Rue Truffaut

1903
Oil on cardboard, mounted on cradled panel, 45.1 × 61.9 cm
Signed and dated, lower right: *E. Vuillard 03*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14737), 13 Dec. 1905, 300 F – Galerie Fayet, Paris, 24 Jan. 1906, part of a lot – Bernheim-Jeune, Paris (stock no. 14889), 10 March 1906, 800 F – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1915, part of a lot – Henry and Marcel Kapferer, Paris, c. 1924 – Galerie Jacques Lindon, Paris, c. 1944 – Knoedler, New York, 1954 – Edward Morris, Chicago (Illinois), 1955 – Donated to the Art Institute of Chicago, Chicago, 1975 – Museum sale, Christie's, New York, 12 Nov. 1992, lot 51 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Hôtel de la Curiosité, 1924, no. 131 – Berne, Kunsthalle, 1946, no. 40 – Chicago, Art Institute, 1969 – Toronto-San Francisco-Chicago, 1971-72, no. 55.

Description: *Side view of Madame Vuillard seated in the dining-room with the shutters drawn, bent over a newspaper spread open before her on a round table. Beneath her feet is a bright red cushion with green and blue stripes. In the corner of the room is an open door.* (JS)

VII-161
The Dining-Room Table, Rue Truffaut

c. 1903
Oil on cardboard, 39 × 62 cm
Signed, lower left: *E Vuillard*
Private collection, Paris

Provenance: Galerie Art Moderne, Lucerne (Switzerland) – Bernheim-Jeune, Paris (stock no. 26744), 19 Oct. 1934, 36,240 F – Léon Delaroche, Paris, 19 Oct. 1934, 38,000 F – Private collection, Paris.

Description: *In the middle of a room lined with mustard-coloured wallpaper stands a table covered with a cloth printed with brown, beige and green designs. Breakfast is laid for two on a narrow linen cloth: grey china cups, a brown teapot, a cut-glass sugar bowl and a golden brown loaf of bread in a red basket. A black and red cushion lies on a beige rug on the floor. In the background is an ochre-coloured sideboard of which only the lower part is visible, and, on a side-table to the right of centre, a potted plant only a few leaves of which can be seen.* (JS)


VII-161



VII-162

VII-162
Lunch

1903
Oil on cardboard, 57 × 60 cm
Signed, lower left: *E Vuillard*
Musée d'Orsay, Paris, R.F. 1977-363

Provenance: Bernheim-Jeune, Paris (stock no. 13462), 9 Dec. 1903, 800 F – Purchased by the French state for the Musée du Luxembourg, Paris, 24 Dec. 1903, 800 F – Musée National d'Art Moderne, Paris, c. 1947; transferred to Musée du Louvre (Palais de Tokyo), Paris; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Petit Palais, 1903, no. 568 – Paris, Musée des Arts Décoratifs, 1938, no. 84 [*Le Déjeuner*, c. 1900] – France, travelling exhib. [*Peinture contemporaine . . .*], 1945-46, no. 72 – Paris, Musée National d'Art Moderne, 1946, pl. 52 – Edinburgh, Royal Scottish Academy, 1948, no. 77 (ill.) [*The Breakfast*, c. 1900] – Liège-Ghent-Luxembourg, 1948, no. 23 (ill.) [*Le Déjeuner du matin*] – Brussels, Palais des Beaux-Arts, 1953, no. 132 (ill.) – Paris, Brame, 1953, no. 17 – Paris, Grand Palais, 31 Oct.-21 Nov. 1953 – Berlin, Akademie der Künste, 1956 – Frankfurt-Luxembourg, 1956, no. 94 (ill.) – Cardiff, National Museum of Wales, 1957, no. 81 – London, R.B.A. Galleries, 1957, no. 22 (ill.) – Otterlo, Kröller-Müller, 1960-61 – Mexico, Bellas Artes, 1962, no. 152 (ill.) – Caracas, Bellas Artes, 1962-63, no. 138 (ill.) – Nancy, Beaux-Arts, 1963, no. 139 – Recklinghausen, Städtische Kunsthalle, 1966, no. 213 (ill.) – United States, travelling exhib., 1968-69, no. 44 (ill.) – Paris, Archives Nationales, 1976-77, no. 686 (ill.) – Lyons-Nantes, 1990-91, no. 99, p. 22 (ill.) – St. Tropez-Lausanne, 2000-01, no. 54, p. 115 (col. ill.).

Bibliography: Bénédite 1912, p. 55, no. 510, pl. 147; 1923, p. 60, no. 587, pl. 147 – Masson 1927, pl. 23 – Bernheim and Bernheim 1928, pp. 30 (ill.), 38 – Focillon 1928, pp. 291 (ill.), 296-297 – Paris, Luxembourg, 1929, p. 31 – Hautecœur, Ladoué 1931, p. 65, pl. 10 – Bazin 1933, p. 90, fig. 99 – Hautecœur, Ladoué 1933, p. 66, pl. 11 – Leroy 1934, p. 315, pl. 40 – Hourticq 1939, p. 20 (col. ill.) – Dorival 1943, p. 166 – Chastel 1946, p. 66 – Roger-Marx 1946a, pp. 31 (ill.), 64, 89; 1948c, p. 19, fig. 32 – Paris, Musée National d'Art Moderne, 1948 (ill.) – Schweicher 1949, pp. 97-99 – Cassou, Dorival, Homolle 1954, p. 164 – Dorival 1961, pp. 274 (ill.), 319 – Baschet 1966, p. 89 (col. ill.) – Charmet 1966, p. 92 (ill.) – Roger-Marx 1968, pp. 49, 52 – *Spectacle du monde*, no. 72, March 1968, p. 109 (ill.) – Compin, Roquebert 1986, p. 279 (ill.) – Maubert, Selz 1986, pp. 182, 183 (col. ill.) – Warnod 1988, p. 60 – Compin, Lacambre, Roquebert 1990, p. 475 (ill.) – Groom 1993, p. 1.

Description: *A side view of Madame Vuillard in a red plaid housecoat, seated at a table, sewing. Among the objects on the red check tablecloth are a loaf of bread and a coffee pot. Door on the left and a sideboard in the centre.* (JS)

VII-163
Woman Sewing by a Window

1902
Oil on canvas, 75 × 54 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 12892), 26 Dec. 1902, 500 F – Maurice-S. Sulzbach, Paris, 10 June 1904, 1,200 F – Bernheim-Jeune, Paris (stock no. 24491), 23 Nov. 1925, 10,000 F – Georges Bernheim, Elbeuf (France), 12 June 1926, part of a lot – Paul Rosenberg, Paris, 1936 – Seized by the Nazis during the German occupation – Current whereabouts unknown.

Exhibitions: Brussels, [La Libre Esthétique], 1904, no. 194 – Paris, Bernheim-Jeune, Nov. 1908, no. 53 – Paris, Rosenberg, 1936, no. 22.

Bibliography: Maus 1926, p. 400 (ill.) – *Répertoire des biens spoliés en France* 1947, p. 40, no. 378.

VII-164
The Open Window

c. 1902-03; reworked in 1915
Oil on cardboard, 56.9 × 45 cm
Signed, lower right: *E Vuillard*
Scottish National Gallery of Modern Art, Edinburgh (Great Britain), GMA 2933

Provenance: Roger Marx, Paris – Marx sale, Galerie Manzi, Joyant & Cie, Paris, 11-12 May 1914, lot 83 [*La Fenêtre ouverte*] – Bernheim-Jeune, Paris (stock no. 20296), 2,200 F – Alex Reid, Glasgow (Great Britain) – David Cargill, Lanark (Great Britain) – Sale, Christie's, London, 2 May 1947, lot 44 – Arthur Tooth & Sons, London – Sir Alexander Maitland, Great Britain, 1947 – Presented by Sir Alexander Maitland in memory of his wife, Rosalind, to the National Gallery of Scotland, Edinburgh, in 1960; transferred to the Scottish National Gallery of Modern Art, Edinburgh, 1984.

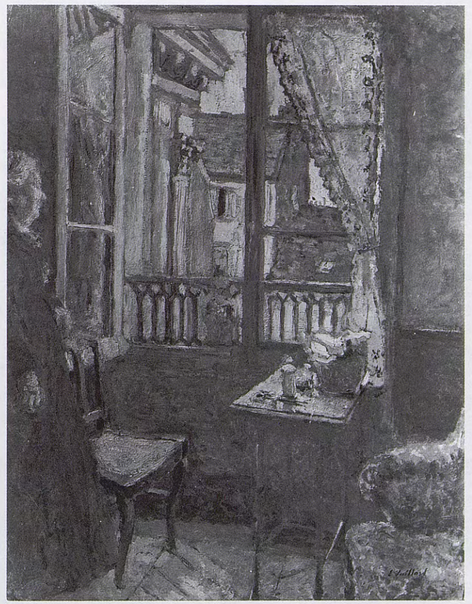
Exhibitions: Glasgow, McLellan, 1920, no. 135 – London, Tooth & Sons, 1947, no. 16 – Edinburgh, Royal Scottish Academy, 1948, no. 73 – Edinburgh, National Gallery of Scotland, 1954; 1963, p. 47 (ill.) – Glasgow, Hardie, 1990, no. 34 – Tokyo-Miyazaki-Yokohama, 1993-94, no. 52 (col. ill.).

Bibliography: *Illustrated London News* 225, no. 6015, 31 July 1954, p. 177 (ill.) – Edinburgh 1965, p. 128, fig. A – Thompson, Brigstocke 1970, p. 103.

Description: *Cropped by the left edge of the picture plane is a woman seen in profile in a blue dress near an open window, perhaps going over to her sewing-table. Through the window can be seen the houses of the rue Truffaut with their pale-red roofs.* (JS)



VII-163



VII-164



VII-165



VII-166

VII-165
Open Window (rough sketch)

1902
Glue-based distemper and watercolour on paper, 49 × 48 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – Alfred Ayrton, Monte-Carlo (Principality of Monaco) – Private collection, London.

Description: *A dark room rendered in broad mauve and brown splashes of glue-based distemper. In the frame of the open window can be seen a window-railing, a grey building and a patch of grey sky. In the middle ground is the silhouette of a seated woman, reading. Contrasting, intermediate tones.* (AC)

VII-166
Man Seen through a Window

c. 1902
Oil on paper, mounted on hardboard, 17 × 16.5 cm
Stamp 4, lower left
Current whereabouts unknown

Provenance: Artist's studio – Private collection, Paris – Sale, Hôtel Rameau, Versailles, 15 June 1976, lot 188, bought in – Sale, Hôtel Rameau, Versailles, 27 March 1977, lot 90 – Current whereabouts unknown.

Exhibition: New York, Wildenstein, 1983, p. 88.

Description: *An ill-lit room with an open window looking out onto a garden. A man in a felt hat is silhouetted against the green and yellow foliage in the background.* (AC)

VII-167
The Open Door

c. 1902-03
Oil on cardboard, 53.3 × 40.3 cm
Stamp 1, lower right
UCLA Hammer Museum, Los Angeles (California), The Armand Hammer Permanent Collection, AH 1990.86

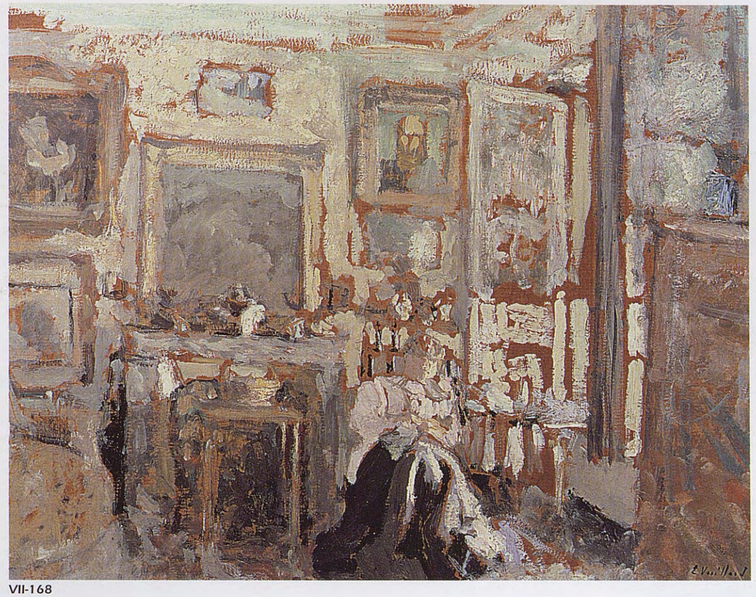
Provenance: Artist's studio – Hanover Gallery, London – Arthur Tooth & Sons, London – Edward Le Bas, Great Britain, c. 1963 – Sale, Christie's, Geneva, 6 Nov. 1969, lot 164 (col. ill.) – Gift of the Armand Hammer Foundation to UCLA Hammer Museum, Los Angeles, c. 1971.

Exhibitions: London, Royal Academy, 1963, no. 120 – United States, travelling exhib., 1970-71, no. 73 – Los Angeles-London-Dublin, 1971-72, no. 43 (col. ill.) – Paris, Louvre and Jacquemart-André, 1977, no. 39 (col. ill.) – Los Angeles, Los Angeles County Museum of Art, 1980, no. 47 (col. ill.).

Description: *The door of the first room, in faded mauve and blue, opens on to a suite of rooms, one leading into another. In the last, which is brightly lit, we see a purple drape on the left, a red and green rug, some brown furniture and, right at the end, on the light wall above a chair, a white patch.* (JS)



VII-167



VII-168

VII-168
Brightly Lit Interior with a Seated Woman

c. 1902-04
Glue-based distemper on canvas, 35 × 48 cm
Signed, lower right: *E Vuillard*
Art market, London

Provenance: Bernheim-Jeune, Paris – Gaston Bernheim de Villers, Paris, c. 1938 – Jos Hessel, Paris – Thannhauser, New York – Harry M. Goldblatt, New York – Thomas Gibson Fine Art, London, 1980.

Exhibitions: Paris, Bernheim-Jeune, 1938, no. 23 – New York, Wildenstein, Oct.-Nov. 1964 – Toronto-San Francisco-Chicago, 1971-72, no. 58 (ill.).

On the wall can be seen Vallotton's portrait of Vuillard,[1] which the latter kept in his personal collection all his life. He also took a photograph of the room, in which the paintings are arranged in the same order (see ill. to VII-173).

[1] Félix Vallotton, *Portrait of Vuillard*, 1902, oil on canvas, 81 × 60 cm, priv. coll.

VII-169
The Vuillard Family

c. 1902-04
Oil on cardboard, 26 × 32 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Alex Maguy, Paris – Private collection, Zurich (Switzerland), c. 1964.

Exhibition: Zurich, 1964, no. 160.

Description: *Three figures on an ochre ground: a bearded figure on the left, a round-faced woman in a red dress in the middle and the bust of a second woman, seen in profile, on the right. The yellow patches scattered about the canvas and the distinctly soft focus make this a difficult painting to decipher.* (AC)



VII-169



VII-170

VII-170
The Flag, Rue Truffaut

1902-04
Oil on cardboard, 48 × 36 cm
Stamp 1, lower right
Private collection, Berne

Provenance: Artist's studio – Girard, Paris, 1949 – Galerie Motte, Geneva – Private collection, Berne.

Bibliography: Chastel 1948, col. pl. 10.

Description: *The floor, seen in perspective, seems to rise towards the open window on the right, while a partly lowered green blind filters the daylight that heightens the red and green floral designs of the rug. Beyond the balcony can be seen the facade of a house decorated with a multicoloured flag. The artist sketched in the foreground left and Madame Vuillard, seen from behind beneath an oval mirror, are painted in darker tones.* (JS)



VII-171

VII-171
Interior with Candle

c. 1902
Oil on cardboard, 49 × 32 cm
Signed, lower left: *E. Vuillard*
Private collection, London

Provenance: Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Private collection, Paris – Private collection, London.

Exhibitions: London, Tooth & Sons, 1935, no. 32 – Paris, Brame, 1953, no. 8 [*La Lecture à la bougie*] – Milan, Palazzo Reale, 1959, no. 46 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 34 – Paris, Durand-Ruel, 1961, no. 24 – Hamburg-Frankfurt-Zurich, 1964, no. 34 (ill.) – Paris, Grand Palais, 1967, no. 106 (ill.) – Paris, Bernheim-Jeune, 1973, no. 9 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 53, p. 21 (col. ill.).

Bibliography: Chastel 1946, p. 62; 1948, col. pl. 8.

Description: *On a round table next to a Liberty-print curtain, a candle lights up the far end of the room where a woman reclining on a couch holds up a green book that casts an inordinately large shadow on the wall. The foreground is overrun with green shadows, making the forms there difficult to construe. To the right is a red and mauve cover on a couch. The pale pink ceiling and brightly lit mauve wall flecked with green have a mellowing effect, while the firm brown and black outlines of the picture-frames add a somewhat unusual touch to the composition.* (AC)

VII-172
Interior with Open Window

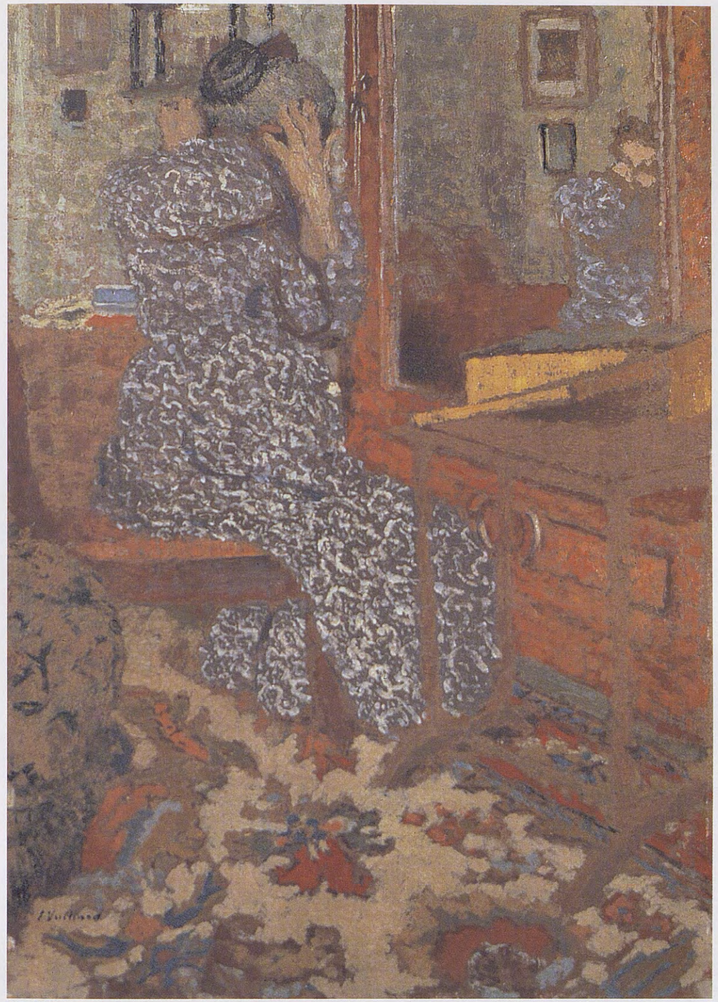
1899-1904
Oil on cardboard, 32 × 15 cm
Signed, lower left: *E. Vuillard*
Current whereabouts unknown

Provenance: Prince Antoine Bibesco, Paris – Private collection, London – Current whereabouts unknown.

Description: *The window in the background appears to be of stained glass. Through it can be seen a garden, the branches of the trees resembling the strips of lead used to hold together the pieces of glass (blues and blacks at the top, orange-yellow below). On the right are a green wall and the edge of a door; on the left, a couch and a bright pink table with a bowler hat on it; and, in the foreground, a chair with a gleaming back, to the right of which are two overlapping patches of a richly coloured, brightly lit rug.* (JS)



VII-172



VII-173

VII-173
Madame Vuillard Arranging Her Hair

1900
Oil on cardboard, 49.5 × 35.5 cm
Signed, lower left: *E Vuillard*
Barber Institute of Fine Arts, University of Birmingham, Birmingham (Great Britain), Inv. No. 63.3

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 10935, *La Toilette*), 10 Oct. 1900, 500 F – Lacroix, 14 May 1901, 1,500 F – Bernheim-Jeune, Paris (stock no. 11711), 4 June 1901, 500 F – Gaston Bernheim de Villers, Paris or Josse Bernheim, Paris, 7 July 1908, 450 F – Arthur Tooth & Sons, London – Odo Cross, London, 1943 – Odo Cross and Angus Wilson, London – Barber Institute of Fine Arts, Birmingham, July 1963.

Exhibitions: Brussels, [La Libre Esthétique], 1901, no. 524 – London, New Gallery, 1906, no. 237 – Paris, Bernheim-Jeune, 1906, no. 28 – London, Reid & Lefevre, Nov. 1943, no. 39 – Edinburgh, Royal Scottish Academy, 1948, no. 76 – London, Wildenstein, June 1948, no. 20 – Edinburgh-London, 1975, no. F6 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 60, p. 22 (ill.).

Bibliography: Thomson 1988, col. pl. 2 – *The Burlington Magazine* 134, no. 1066, Jan. 1992, p. 46 (ill.), fig. 62 – Cogeval 1993b, p. 135 (ill.).

Description: *The artist's mother is shown in a purple dress with white designs and seated in front of a mirror. On the floor is a red and white oriental rug. Mahogany furniture.* (JS)



Madame Vuillard combing her hair, rue Truffaut, 1902-03, photograph. Private collection.

The artist's mother has earlier been seen arranging her hair in *The Comb* (VII-15) and in *Madame Vuillard Brushing Her Hair* (IV-175). In this rather more elaborate composition she is shown seated in front of a mirror, her face concealed by the movement of her hand. (A preparatory drawing shows her performing precisely the same gesture.) The presence of the rug, with its oriental leaf-design, is superb and calls to mind the gravel strewn with red plane-leaves in Maurice Denis' *The Muses*.[1] An astounding photograph taken around the same period (circa 1902-03) reveals Madame Vuillard *mère* with her hair down, preparing herself for the timeless ritual of arranging her hair (see ill.).

[1] Maurice Denis, *The Muses*, 1893, oil on canvas, 168 × 135 cm, Musée d'Orsay, Paris



VII-174

A number of Vuillard's paintings between 1901 and 1902 mark a return to his earlier, Nabi style. It is unlikely that the woman in the pale-blue blouse at the centre of the composition is Madame Vuillard *mère*. Annette, on the other hand, must be about two years old at the time.

VII-175
Woman in a Hat in Front of a Bas-Relief

1902-03
Oil on cardboard, 53.3 × 69.9 cm
Stamp 1, lower right
The High Museum of Art, Atlanta (Georgia), 70.33

Provenance: Artist's studio – Yves Doornic, Paris, 1945 – Sam Salz, New York – Mr and Mrs Philip Weisberg, New York – E. V. Thaw, New York, 1970 – Gift from the Forward Arts Foundation to the High Museum of Art, Atlanta, 1970.

Exhibition: Birmingham, Museum of Art, 1973.

Bibliography: *GBA* 79, supplement no. 1237, Feb. 1972, p. 117 (ill.), no. 418 – Zafran [1985], pp. 168, 169 (ill.).

Description: *A young woman in a toque with veils. On the green wall in the background are shelves of yellow books and a bas-relief in plaster. Ochre-coloured screen on the left.* (AC)

VII-174
The Green Bedroom, Rue Truffaut

c. 1900-01
Oil on cardboard, 44 × 42 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – Paul Vallotton, Lausanne (Switzerland) – Ladislas de Weck, Fribourg (Switzerland) – Sale, Galerie Kornfeld, Berne, 26 June 1981, lot 31 (col. ill.) – Beyeler, Basle (Switzerland) – Private collection – Sale, Sotheby's, London, 30 June 1992, lot 21 (col. ill.) – Galerie Hopkins-Thomas-Custot, Paris.

Exhibitions: Basle, Kunsthalle, 1949, no. 13 – Geneva, Musée Roth, 1954, no. 135 – Basle, Beyeler, 1982, no. 103.

Description: *A woman in a turquoise-blue blouse and red and black striped skirt holds out an item of clothing to a child seated on the floor. The dark, powerful 'arabesques' traced by the two figures to either side of the composition are difficult to decipher; a bright orange patch denotes the face of the one on the left. Light-green walls and grey window-frames and door.* (AC)



VII-175

VII-176
Madame Vuillard Filling a Carafe

1900-01; reworked in 1915
Oil on cardboard, 44 × 41 cm
Signed, upper left and lower right: *E. Vuillard*
Fitchburg Art Museum, Fitchburg (Massachusetts), 1983.71

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 11626, *Femme tenant une carafe*), 14 May 1901, 500 F – Hansen, Paris, 3 Oct. 1916 – Jean Laroche, Paris; Jacques Laroche, Paris – Wildenstein, New York – Paul Mellon, United States, 1973 – Gift by Mrs Paul Mellon to the Fitchburg Art Museum, Fitchburg, in memory of her grandfather, Arthur H. Lowe.

Exhibitions: Zurich, Kunsthaus, 1908, no. 100 – St. Petersburg-Riga, 1910, no. 67 – Paris, Bernheim-Jeune, June-July 1911, no. 63 (ill.) – Paris, Musée des Arts Décoratifs, 1938, no. 76 – Paris, Charpentier, 1948 (not in cat.) – Paris, Brame, 1953, no. 2 – Cleveland-New York, 1954, p. 102 – Milan, Palazzo Reale, 1959, no. 39 (ill.) – Washington D.C., National Gallery of Art, 1966, no. 185 (ill.) – Richmond, Virginia Museum, 1973.

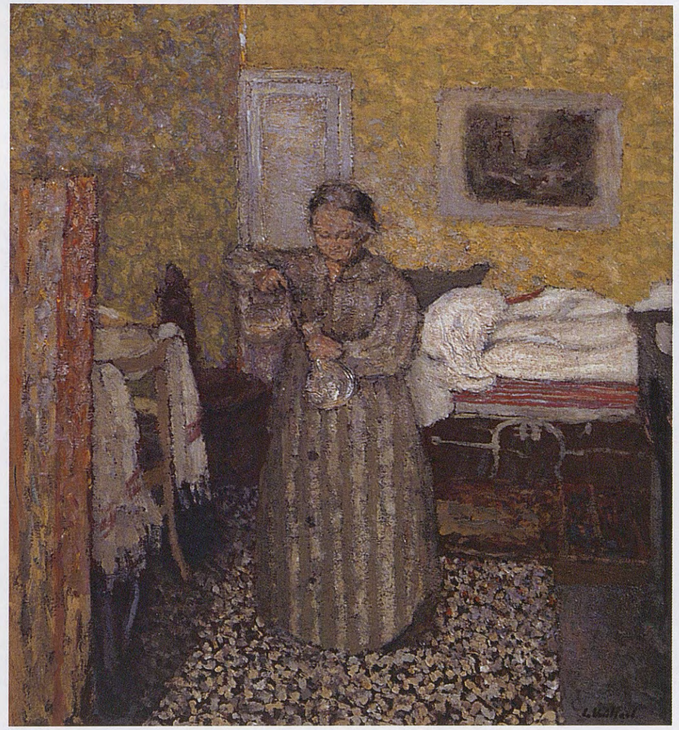
Bibliography: *La Vie*, no. 4, 15 Feb. 1914 (ill.) – Roger-Marx 1946a, p. 64 – Salomon 1961, p. 75 (col. ill.) – Roger-Marx 1968, p. 52 – Salomon 1968, p. 93 (col. ill.).

Description: *She stands at the centre of the picture dressed in a striped flannel housecoat, in similar grey tones to those of her hair and of the little corner-cupboard door. The whole picture is painted in a fine, rich impasto as though in one sitting. The expression on her face is charming. Madame Vuillard is shown concentrating on her task; we even feel that she is kindly 'posing', which adds to the grace of the work! The pinks on the screen, left, echo the stripes on the towels hanging on either side of a basin shown in its bamboo support. The stripes on the mattress of the little metal bed, behind, are of an even brighter red. With the dark red of the rug, they bring the greys and greens of the wallpaper to life; likewise for the grey of the fireplace whose side is visible on the right, whilst on the floor, the linoleum flickers.* (JS)

We are once more in the green room (see *The Green Bedroom, rue Truffaut*, VII-174). This picture lies between Nabism and realism, as much for its small square format as for the white patches forming a carpet on the dark red background and the flocculation covering the wall; the red horizontal stripes on the bed mattress shoot out like a dagger thrust into the canvas. We have all the elements of Vuillard's technique of 1893, but put at the service of a more open, more transparent space.



E. V., preparatory drawing for *Madame Vuillard Filling a Carafe*, graphite on paper, 11.1 x 14.2 cm. Private collection.



VII-176



VII-177

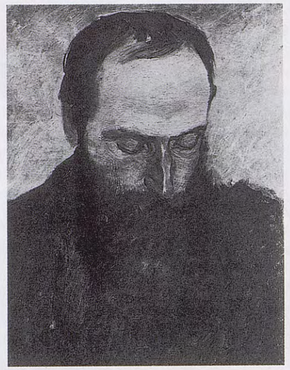
VII-177
Madame Vuillard by the Fireplace, Rue Truffaut

1899-1900
Oil on cardboard, 29.5 × 23.5 cm
Signed, lower right: *EVuillard*
Hermitage Museum, St. Petersburg (Russia), formerly the Krebs Collection, No. 3KP 540.

Provenance: Otto Krebs Collection, Holzdorf (Germany) – Seized by the Nazis during the Second World War – Seized by the Russians after 1945 – Hermitage Museum, St. Petersburg.

Bibliography: Kostenevich 1995, pp. 264-265, p. 267 (col. ill.).

In March 1899, Vuillard moved with his mother to 28 rue Truffaut, where they were to remain until 1904. Wearing a purple dressing-gown – somewhat surprisingly for a woman who had always worn quieter, less obstrusive colours – Madame Vuillard stands in front of her bedroom mirror. The scene must have been painted not long after their arrival (circa 1899-1900), since the walls, which were shortly to be covered with paintings (see VII-15, ill.), are still white and bare. There is one exception: near her – observing her, as it were – can be seen Vallotton's *Portrait of Vuillard*, dating from 1897 and recognisable from the bushy red beard with which the Swiss artist has endowed his friend (see ill.). It is the painter's way of pursuing the secret dialogue that binds him to his long-standing muse. This exquisite tribute to his mother, only recently restored to its rightful fame, astounds us by its bold use of colour, which, while fully worthy of Vuillard's Nabi period, is delicately held in check by harmonious, peaceful lines.



Félix Vallotton, *Portrait of Édouard Vuillard*, 1897, oil on cardboard. Private collection.

VII-178
Woman Undressing, Back View

c. 1902-03
Oil on canvas, 23.5 × 27.5 cm
Signed, lower left: *E. Vuillard*
Janice H. Levin Foundation, New York

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21720, *Le Déshabillé*), 13 Oct. 1919, in exchange for VIII-210 plus 500 F – P. Ebstein, 5 Nov. 1919, 2,500 F – Jos Hessel, Paris – Georges Renand, Paris, 1933 – F. Hein, Paris, 1967 – Wildenstein, New York – Sydney R. Barlow, United States – Barlow sale, Christie's, New York, 16 May 1977, lot 18 (col. ill.) – Mrs Janice H. Levin, New York – Janice H. Levin Foundation, New York, 2001.

Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 7 – Paris, Musée des Arts Décoratifs, 1938, no. 87 – Paris, Charpentier, 1948, no. 36.

Bibliography: Chastel 1948, col. ill. on cover – Mercanton 1949, col. pl. 9.

Description: *A back view of a fair-haired young woman in a black skirt and naked to the waist. To the right is a red couch; to the left, a grey table and a white undergarment. The walls of the room are yellow shaded with green. Soft tints, with a delicate play of greys throughout.* (AC)



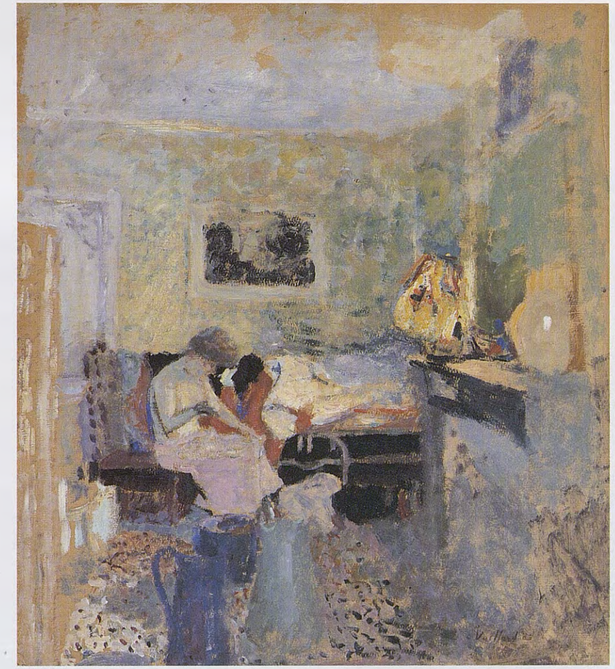
VII-178

VII-179
Woman Going about Her Toilette

1903
Oil on cardboard, 61 × 54.5 cm
Signed and dated, lower right:
E. Vuillard 03
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14738, *Femme à sa toilette*), 13 Dec. 1905, 300 F – Galerie Paul Cassirer, Berlin, 8 June 1912, 2,400 F – Knoedler, New York – Harold T. Marcus, New York, c. 1948 – Nathan, Zurich (Switzerland) – Lefevre, London, 1957 – Henrik Nordmark, Stockholm, 1958 – Sale, Christie's, London, 27 Nov. 1989, lot 19 (col. ill.) – Ahoyama Gallery, Tokyo – Sale, Christie's, New York, 30 April 1996, lot 42 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 17 – Cologne, Städische Ausstellungshalle, 1912, no. 276 – New York, Seligmann, 1948, no. 16 [*The Green Room*, 1905] – London, Lefevre, March 1958 (ill.) – Stockholm, Nationalmuseum, 1958, no. 169.



VII-179

Bibliography: *Illustrated London News*, 1 March 1958, p. 349 (ill.) – *The Connoisseur* 141, no. 568, March 1958, col. pl. IX.

Description: *Clad in a chemise, the model is seated to the left of centre on a chair at the foot of a bed. On the right is a fireplace, and, in the left foreground, a pitcher.* (JS)



VII-180

VII-180
The Folding Bed

1903
Oil on cardboard, 58 × 51 cm
Signed and dated, lower right:
E Vuillard 03
Private collection

Provenance: Félix Fénéon, Paris, c. 1908 – Fénéon Sale, Hôtel Drouot, Paris, 4 Dec. 1941, lot 85, (ill.) [*Le Lit-cage*] – Alfred Daber, Paris – Mme C. Besson, Neuilly-sur-Seine (France) – Private collection, Paris, 1943 – Sale, Sotheby's, London, 26 June 1990, lot 32 (col. ill.), bought in – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 26; May 1910, no. 129 – Brussels, Palais des Beaux-Arts, 1929, no. 503 – Paris, Bernheim-Jeune, 1938, no. 60 – Paris, Durand-Ruel, 1938, no. 78 – Amsterdam, Stedelijk Museum, 1939, no. 140 – Paris, Daber, 1947 – Paris, Bernheim-Jeune, 1953, no. 46 [*Le Lit-cage*, 1903] – Paris, Daber, 1957, no. 36 – Paris, Durand-Ruel, 1961, no. 28 (ill.).

Bibliography: Roger-Marx 1946a, pp. 53, 57 (ill.); 1948c, p. 11, col. pl. 27 – Salomon 1961, p. 76 (ill.); 1968, p. 102 (ill.).

Description: *A young woman lying naked on shimmering, pearl-white sheets. The bare yellow cardboard used to emphasize the folds of the sheets can also be seen on the wall (which has hints of green shading into yellow on the left) and in the frame around the lithograph. On the right is an oil-lamp on the corner of a mantelpiece, the cold white embrasure of which contrasts with the warmer white of the sheets; and, on the left, a piece of dull pink floral-pattern fabric with dark borders. A small red triangle of mattress shines out brightly above the iron bed-frame.* (JS)

This is probably Vuillard's first sensual nude, something to which nothing in his work to date has accustomed us. When Madame Vuillard has finished filling her carafe (cf. VII-176 *Madame Vuillard Filling a Carafe*), she leaves the room; the models can now undress and lie down on the small metal bed. The pose of the young woman is particularly suggestive, almost savage, and comes as a real surprise. This is also the first time we have seen coloured vermiculations of this kind on the wall. They will later turn up in a number of compositions, particularly those made during Vuillard's holidays between 1904 and 1911/1912.



VII-181



VII-182

VII-181
Madame Vuillard Sewing, Rue Truffaut

c. 1900
Oil on cardboard, 50 × 37 cm
Signed, lower left: *E. Vuillard*
Musée Cantonal des Beaux-Arts, Lausanne (Switzerland), Inv. 401

Provenance: Purchased from the artist by Dr Henri-Auguste Widmer, Switzerland, 5 April 1916 – Henri-Auguste Widmer bequest to the Musée Cantonal des Beaux-Arts, Lausanne, 1936.

Exhibitions: Basle, Kunsthalle, 1949, no. 194 – Lausanne, Vallotton, 1955 – Hamburg-Frankfurt-Zurich, 1964, no. 33 (ill.) – Recklinghausen, Städtische Kunsthalle, 1966 – Lyons-Barcelona-Nantes, 1990-91, no. 96, p. 21 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 54, p. 17 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 43, p. 108 (col. ill.).

Bibliography: Berger 1971, pp. 64, 65 (col. ill.) – *The Burlington Magazine* 134, no. 1066, Jan. 1992, p. 47 (col. ill.), fig. 64 – Lepdor, Schaefer, Zutter 1994, pp. 29 (col. ill.), 30-31.

Description: *Next to a wide-open window on the left is Madame Vuillard, seen in three-quarters profile, seated in a Louis XIII armchair upholstered with a broad-striped fabric. In the foreground is a round-backed chair.* (JS)

VII-182
Louis XIII Armchair in a Corner by the Window

c. 1900
Glue-based distemper or oil on cardboard, 43 × 33 cm
Signed, lower right: *E Vuillard*
Private collection, London

Provenance: Prince Emmanuel Bibesco, Paris; Prince Antoine Bibesco, Paris; Mrs Simon Hodgson, London – Lefevre, London, 1959 – Private collection, London, since 1960.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 91 – London, Lefevre, 1959, no. 25 (ill.) – London, Tooth & Sons, April-May 1969, no. 10 (ill.) [*Intérieur avec géranium*, 1895].

Description: *In front of a window partly screened by lace curtains stands a folding-table laden with objects, including a pot with a red flower on a long blue stalk. To the right is a straw-bottomed stool, to the left, a Louis XIII armchair upholstered in green with red stripes, on the arms of which glints of daylight are reflected. The bare cardboard support is particularly conspicuous on the floor, in which glints of dull red and green can be seen, and is also used to evoke a large piece of furniture in the foreground. White building and foliage visible through the window.* (JS)


VII-183

VII-183
Kerr-Xavier Roussel Sketching

1902-03
Oil on cardboard, mounted on Masonite fiberboard, 44.5 × 55.6 cm
Signed, lower right: *E Vuillard*
The Saint Louis Art Museum, Saint Louis (Missouri), 713:1961

Provenance: Josse Bernheim, Paris – E. J. Van Wisselingh, Amsterdam, 1939 – R. Gaffé, Brussels – Sam Salz, New York – Richard K. Weil, Saint Louis – Richard K. Weil gift to the Saint Louis Art Museum, Saint Louis, 1961.

Exhibitions: Paris, Bernheim-Jeune, 1906; Nov. 1908, no. 59; 1938, no. 15 – Amsterdam, Van Wisselingh, 1939, no. 37 – Cleveland-New York, 1954, p. 102 [*The Writer*, 1899].

Bibliography: Théodore 1938, p. 127 (ill.) – Ritchie 1954, p. 102 – Rathbone 1954, p. 287 – *City Art Museum of Saint Louis Bulletin* 46, nos. 1-2, 1962, p. 26 (ill.).

Description: *Side view of Kerr-Xavier Roussel bent over a folding-table in Vuillard's apartment, drawing. In the left foreground is the arm of a rocking chair silhouetted against a white door, and, in the background, a black fireplace with a folding screen to the right.* (JS)

VII-184
Sketch of a Woman Sewing

1902-03
Oil on cardboard, 26.5 × 18 cm
Stamp 1, lower left
Current whereabouts unknown


VII-184


VII-185

Provenance: Artist's studio – Art market, Paris, 1945 – Current whereabouts unknown.

Description: *A woman in a black dress with blue highlights and a capelet. A few strokes of shellac indicate an armchair in the foreground. The objects in the background are yellow, blue and red; the wall on the right is mustard-coloured. A very rough sketch.* (AC)

VII-185
Madame Vuillard with a Bouquet

1902-03
Oil on cardboard, 34 × 29.5 cm
Stamp 1, lower left
Private collection, Mexico

Provenance: Artist's studio – Galerie Lefranc and Angrand, Paris, 1943 – Redfern Gallery, London – Sale, Sotheby's, London, 4 July 1973, lot 124 (ill.) – Jasper Galleries, New York – Carlos Manuel Guajardo, Monterrey (Mexico) – Private collection, Mexico.

Description: *An elderly woman dressed in grey-green, seated before a window that illuminates her back. Rooms lead off in the background. On a table to the left is a vase of flowers, the hushed purples and ochres of which enliven the predominantly grey tones of the composition.* (AC)


VII-186


VII-187

VII-186
Madame Vuillard in Front of the Fireplace, Reading

1902-03
Oil on paper, mounted on canvas, 44.8 × 60.6 cm
Stamp 1, lower right
The Saint Louis Art Museum, Saint Louis (Missouri), 177:1955

Provenance: Artist's studio – Sam Salz, New York, 1953 – John Simon, Saint Louis – Funds given by Mr and Mrs John E. Simon to the Saint Louis Art Museum, Saint Louis.

Bibliography: Roger-Marx 1946a, p. 186.

Description: *Madame Vuillard seated in an armchair in the left foreground, her head cropped by the picture plane. On the black mantelpiece at the centre are an array of brightly coloured objects. A glowing red fire burns in the hearth, the frame of the mirror is bright yellow.* (JS)

VII-187
Woman Seated by the Fireplace

c. 1902
Oil on cardboard, 21.3 × 26.1 cm
Signed, lower right: *E Vuillard*
National Gallery of Art, Washington D.C., Ailsa Mellon Bruce Collection, 1970.17.96

Provenance: Edward Molyneux, Paris, c. 1952 – Mrs Ailsa Mellon Bruce, New York, 1955 – Bequeathed to the National Gallery of Art, Washington D.C., 1970.

Exhibitions: Washington D.C.-New York, 1952 – San Francisco, Legion of Honor, 1961, no. 75 (ill.) – Washington D.C., National Gallery of Art, 1966, no. 179 (ill.); 1978, pp. 104, 105 (ill.).

Bibliography: Washington D.C., National Gallery of Art, 1975, pp. 372, no. 2468, 373 (ill.).

Description: *Profile of a woman in a plaid blouse, perched on the edge of a dark-red armchair. Her face, which has been touched up with a pencil, is silhouetted against a white wall streaked with red. On the left is the edge of a black mantelpiece. The bare green cardboard shows through in places.* (JS)

VII-188
Madame Vuillard Seen against a Light Background

1902-03
Oil on cardboard, 30 × 23.5 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Frédéric Houbron, Paris – Houbron sale, Hôtel Drouot, Paris, 23 March 1909, lot 183 – Bernheim-Jeune, Paris (stock no. 17247), 66 F – Édouard Vuillard, in exchange for two pastels, 19 Oct. 1918 – Arthur Tooth & Sons, London – Captain Stanley W. Sykes, Cambridge (Great Britain), 1950 – Sale, Sotheby's, London, 22 June 1966, lot 12 (ill.) – Arthur Murray, Honolulu (Hawaii) – Sale, Sotheby's, New York, 13 May 1977, lot 620 (ill.), bought in – Sale, Sotheby's, New York, 3 Nov. 1978, lot 504c (ill.) – Private collection, United States, 1994.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 25 – London, Arts Council, 1952, no. 22.

Description: *Three-quarters view of Madame Vuillard, her face rendered in soft tints. Black blouse with red dots.* (JS)


VII-188


VII-189


VII-190


VII-191

VII-189
Madame Vuillard Seated in an Armchair

1902-03
Oil on canvas, 27 × 24 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Alex Maguy, Paris, c. 1963 – Current whereabouts unknown.

Description: *An elderly lady in a black and red blouse and a white apron with mauve highlights, seated in an armchair and holding a cup. A patch of green suggests an object of some kind on the left. A spirited little composition.* (AC)

VII-190
Madame Vuillard Seated in a Boudoir Chair

1902-03
Oil on canvas, 22 × 23 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Sam Salz, New York – O'Hana, London – Sale, Galerie Motte, Geneva, 27 Nov. 1965, lot 83 (ill.), bought in – Sale, Galerie Motte, Geneva, 17 June 1966, lot 29 (ill.), bought in – Sale, Palais Galliera, Paris, 27 Nov. 1968, lot 87 (ill.) – Arthur Tooth & Sons, London – Sale, Sotheby's, London, 30 Nov. 1972, lot 18 (ill.), bought in – Current whereabouts unknown.

Exhibitions: London, Marlborough, 1967, no. 117 (ill.) – London, Tooth & Sons, May-June 1969, no. 22 (ill.).

VII-191
The Picture Book

c. 1904
Oil on cardboard, 60 × 48 cm
Signed, upper right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15136), 1906, 600 F – Current whereabouts unknown.

Exhibitions: Brussels, [La Libre Esthétique], 1911, no. 251 – Paris, Bernheim-Jeune, Feb. 1911, no. 22.

Description: *Madame Vuillard seated with her back to the window, reading to Jacques (standing on a chair on the right) and Annette (on the left).* (JS)

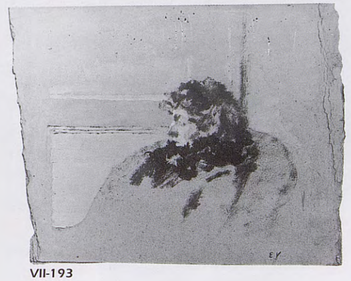
VII-192
Seated Woman in Profile

1902-03
Oil on cardboard, 32 × 30 cm
Signed, lower left: *E Vuillard*
Note on a visiting-card glued to the back: *26, rue de Calais / cher docteur, Je crois avoir négligé, quand je suis allé, voici juste une année, vous demander des soins que vous m'avez si gentillement donnés, de vous laisser mon adresse. Veuillez m'excuser et me permettre de réparer ainsi cet oubli en joignant à ce bristol un bout de carton peint. Votre bien reconnaissant. E Vuillard.*[1]
Private collection, France

Provenance: Gift from Vuillard to Dr Victor Morax, Paris, between 1908 and 1927; Dr Pierre V. Morax, Paris – Private collection, France.

[1] 26, rue de Calais / Dear Doctor, I believe that when I came a year ago to seek the treatment from you which you so kindly administered, I neglected to leave you my address. Please excuse me for this and allow me to rectify the oversight by enclosing with my card a scrap of painted cardboard. Yours very grateful, E. Vuillard.


VII-192


VII-193

VII-193
Lady in Profile

1902-03
Oil on cardboard, 21 × 23.5 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Charpentier, Paris – Current whereabouts unknown.

Description: *A woman seated in an armchair outlined against a light-grey door. Ensconced in a brown fur collar that blends with the mass of her hair, her face is wittily rendered in the same shade as the cardboard support, apparent throughout.* (JS)

VII-194
Woman Seated by a Window

1902-03
Oil on paper, mounted on canvas,
46 × 33 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 23 Nov. 1987, lot 73 (col. ill.) – Jean-Claude Dupuis, Paris – Private collection, France.

VII-195
Portrait of Ambroise Vollard

1900-01
Oil on paper, mounted on cardboard,
38.7 × 54 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Galerie Durand-Ruel, Paris – Mrs Steinberg – Gift to a private collection.

Exhibitions: New York, The Museum of Modern Art, 1977 (not in cat.) – Boston, Museum of Fine Arts, 1992, no. 156, col. pl. 149.

Description: *Against a somewhat sketchy background, Ambroise Vollard sits with his arms folded over the back of a chair turned the wrong way round. A quick sketch.* (AC)

VII-196
Portrait of Vallotton

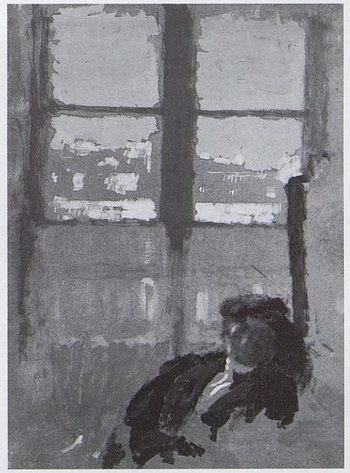
1902-03
Oil on cardboard, 29 × 31 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Renou et Colle, Paris, 1942 – Jacques Dubourg, Paris – Galerie Durand-Ruel, Paris, c. 1947 – Private collection, Winterthur (Switzerland), c. 1964.

Exhibitions: Paris, Durand-Ruel, 1947, no. 26 – Zurich, 1964, no. 167 – Lausanne, 2000-01, no. 47, p. 16 (col. ill.).

Bibliography: Perucchi-Petri, exhib. cat., Winterthur, 1991, p. 19 (ill.).

Description: *Seated in a small armchair by a green window, Vallotton is portrayed with his eyes looking down. His face is coloured, his suit purplish. Large brown shadow on the right.* (AC)


VII-194


VII-195


VII-196



VII-197

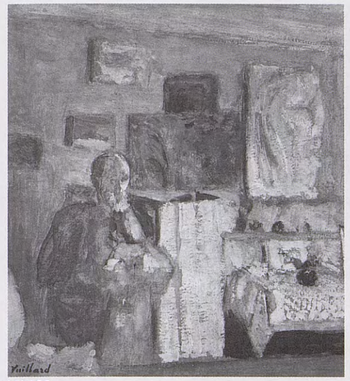
VII-197
Woman with a Hat-Veil, with Her Hands on Her Hips

1902-03
Oil on cardboard, dimensions unknown
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris, c. 1950 – Current whereabouts unknown.

Description: *The model is seen full-face, standing slightly to the left of centre with her hands on her hips and holding open a short jacket with shiny buttons. The veil of her black hat reaches down to her nose, and through it can be seen her fair hair and her beady-eyed, fixed stare.* (JS)

This picture would have been unthinkable in Vuillard's Nabi period; the model stands with her hands on her hips in the midst of the untidy studio, looking us straight in the eye. Many of Vuillard's models would be required to strike this pose, among them Mademoiselle Hermion (*Venus of Milo*, X-181) and Lucie Belin (*Lucie Belin Seen from the Back*, X-52).



VII-198

VII-198
Vuillard *Intime*

1902-03
Oil on cardboard, 26 × 24.5 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Sam Salz, New York – Lazarus Phillips, Montreal (Quebec) – Lefevre, London, 1970 – Wildenstein, New York – Private collection, 1977.

Exhibition: London, Lefevre, 1970, no. 15 (ill.).

Description: *Vuillard has portrayed himself in a large mirror in which his own figure is reflected together with the contents of the room. His light auburn beard is silhouetted against a floppy blue lavallière. Paintings hang on the yellow wall, and, to the right, we can see a bas-relief in plaster, a green shelf and a small table with a rose in a vase. Lighting from the right.* (AC)



VII-199

VII-199
Woman with a Cushion, Reading

1902-03
Oil on canvas, 32.4 × 26.7 cm
Signed, lower left: *E Vuillard*
Fitzwilliam Museum, University of Cambridge, Cambridge (Great Britain), PD.11-1966

Provenance: Exchanged with the artist by Bernheim-Jeune, Paris (stock no. 21724), 13 Oct. 1919, for VIII-268 – Alex Reid, Glasgow (Great Britain), 7 Jan. 1920, 5,200 F – James Crawford, Glasgow; Charles Crawford, Glasgow – Aitken Dott and Sons, Glasgow – Lefevre, London – Captain Stanley W. Sykes, Cambridge, 1946 – Sykes bequest to the Fitzwilliam Museum, Cambridge, 1966.

Exhibitions: Glasgow, McLellan, 1920, no. 126 – London, Lefevre, 1946, no. 57 – Cambridge, Arts Council Gallery, 1947, no. 5 – Huntington, Hunts Music and Art Society, 1949, no. 22.

VII-200
Woman Reading

1903
Oil on cradled panel, 61 × 67.2 cm
Signed and dated, lower right: *E Vuillard 1903*
Art market, London

Provenance: Georges Renand, Paris, 1934 – Jacques Lindon, Paris, 1950 – Mrs Nettie Rosenstein, New York, c. 1954 – Jerome Ross, New York – Federation of Jewish Philanthropies of New York, after 1978 – Sale, Sotheby's, New York, 22 Oct. 1980, lot 60 (col. ill.) – Thomas Gibson Fine Art, London.

Exhibitions: Cleveland-New York, 1954, p. 103 – New York, Wildenstein, Oct.-Nov. 1964, no. 34 (ill.) – London, Gibson, 1994, pp. 18, 19 (col. ill.).

Bibliography: Chastel 1946, pp. 52 (col. ill.), 66, 74; 1954, p. 30 (col. ill.).

Description: *In an armchair with a piece of yellow fabric draped over the back of it, a woman sits with her back to the window, reading. In the left foreground is a rocking-chair; in the background, a half-open door with the edge of a black fireplace to the right.* (JS)



VII-200



VII-201

VII-201
Woman on a Sofa or The Waiting

c. 1903
Oil on cardboard, mounted on hardboard, 75.5 × 41 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Théodore Duret, Paris – Bernheim-Jeune, Paris (stock no. 23949), 16 June 1924, 8,000 F – Svensk-Franska Konstgalleriet, Stockholm, 8 June 1927, 27,000 F – Carl Matthiessen, Stockholm – Nora Lundgren, Stockholm – Bonnier, Geneva – Wildenstein, New York – Private collection.

Exhibitions: Stockholm, Svensk-Franska Konstgalleriet, 1938 – Stockholm, Nationalmuseum, 1941 – Stockholm, Svensk-Franska Konstgalleriet, 1951, no. 74 – Stockholm, Liljevalchs Konsthall, 1954, no. 395 (ill.) – Stockholm, Nationalmuseum, 1958, no. 173 – Tokyo, Wildenstein, 1974, no. 22 (col. ill.) – Tokyo-Osaka-Fukuoka, 1977, no. 14 (col. ill.).

Bibliography: Hoor 1928, pp. 8 (ill.), 11; 1930, pp. 412 (ill.), 419 – Hoppe 1930, p. 24 – *Konstrevy* 14, 1938, p. 205 (ill.) – *Architectural Digest*, May-June 1976, p. 64 (col. ill.).

Description: *Frontal view of a woman in a straw hat, a fox-fur draped over her shoulders and a flounced skirt, seated on a sofa.* (JS)

At some point between 1900 and 1903, Vuillard clearly began to enjoy more elbow-room in the home. He was the boss now and could pay his models and invite them to the apartment while his mother remained in the next room. Here, the model poses between two of the most important references on Vuillard's art: Greek sculpture and Japanese painting (hanging on the wall).



VII-202

VII-202
A Corner in the Artist's Studio

c. 1903
Oil on cardboard, mounted on cradled panel, 36.5 × 62 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Paul Ranson, Paris – Ranson sale, Hôtel Drouot, Paris, 7 June 1909, lot 76 [*Coin d'atelier*] – Bernheim-Jeune, Paris (stock no. 17493), 550 F – Paul Vallotton, Lausanne (Switzerland), 4 Nov. 1909, 1,200 F – Arthur Hahnloser, Winterthur (Switzerland), 1910; Hedy Hahnloser-Bühler, Winterthur – Private collection, Switzerland.

Exhibitions: Lucerne, Kunstmuseum, 1940, no. 217 – Winterthur, Kunstmuseum, 1949, no. 229 – Munich, Haus der Kunst, 1968, no. 102 (ill.) – Paris, Orangerie, 1968, no. 118 (ill.) – Winterthur, Kunstmuseum, 1973, no. 286 – Zurich-Bremen-Bielefeld, 1982-83, no. 176 (col. ill.) – Winterthur, Villa Flora, 1995-97, no. 95, p. 80 (col. ill.); 1999-2000, no. 42, p. 33 (ill.) – Lausanne, 2000-01, no. 55.

Bibliography: Perucchi-Petri, exhib. cat., Winterthur, 1999-2000, pp. 32, 39 (ill.).

Description: *A young woman dressed in black and looking down, perched on the edge of a sofa. In front of the window on the right is a round vase on a folding-table.* (JS)

VII-203
Portrait of a Woman in the Studio

c. 1902
Oil on canvas, 37 × 65 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, London.

Exhibitions: London, JPL, 1983, p. 35 (col. ill.) – Salzburg-London, 1991, no. 15 (col. ill.).

Description: *A woman in a black straw hat and dark overcoat. Considerable care has been taken over the face, the brown eyes being rendered to particularly good effect. Behind her is a sketch of* The Family in the Sitting-Room at L'Étang-la-Ville (VII-119). (AC)



VII-203



VII-204r.

VII-204
Portrait of a Woman [recto] Seated Woman [verso]
(not illustrated)

c. 1902
Oil on cardboard, 40 × 48 cm
Stamp 1, lower right on recto
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1947 – Rousso, Paris, 1950 – Dr Regnato Sodre Borges, Rio de Janeiro (Brazil) – Sale, Sotheby's, London, 27 June 1990, lot 113 (col. ill.), bought in – Sale, Christie's, London, 25 June 1991, lot 108 (col. ill.), bought in – Sale, Christie's, London, 24 March 1992, lot 4 (col. ill.), bought in – Sale, Christie's, London, 1 Dec. 1992, lot 127 (col. ill.) – Current whereabouts unknown.

Description: *A gentle-faced young woman in a brown and grey dress and a flat hat decorated with tulle, seated in a richly coloured armchair. On the back of the canvas is a second painting, depicting a seated woman in an interior hung with pictures.* (AC)



VII-205

VII-205
Woman Daydreaming

1902-03
Oil on canvas, 80 × 65 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Joël Honigberger, Illinois – Private collection, United States.

Description: *The bust of a woman seated in an armchair upholstered with tapestry. Most of her face is in shadow, with light falling on her forehead and cheekbone.* (AC)

VII-206
Portrait of a Woman Seated in a Louis XIII Armchair

c. 1903
Oil on canvas, 81 × 65 cm
Stamp 1, lower right
Art market, San Francisco (California)

Provenance: Artist's studio – JPL Fine Arts, London – Harcourts Gallery, San Francisco.

Exhibition: London, JPL, 1984, no. 41 (col. ill.).

Description: *A woman leaning back in a Louis XIII armchair, her face framed by a brown headband and turned to the viewer. Much of her figure is obscured by the back-lighting from the window, which illuminates the door and the far end of the room behind her. A second light-source issuing from the left illuminates her elbow and hand, in which she is holding a handkerchief.* (JS)



VII-206

VII-207
Lady in Blue Paying a Call

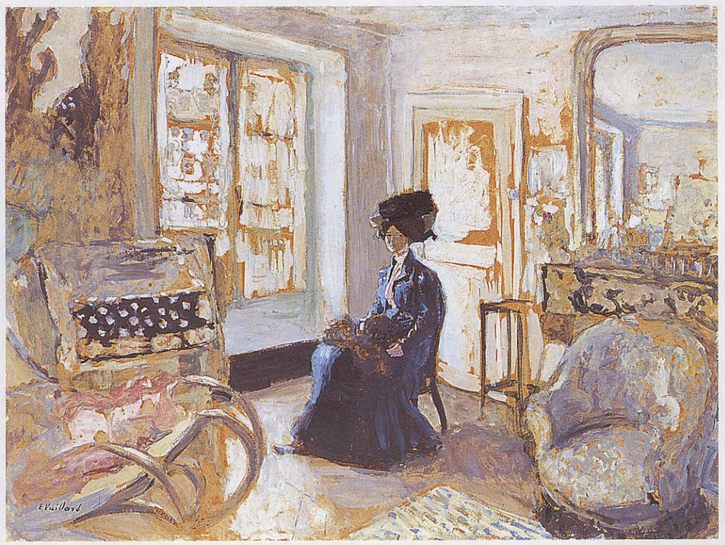
c. 1903
Oil on cardboard, 61 × 81 cm
Signed, lower left: *E Vuillard*
Private collection, United States

Provenance: Peau de l'Ours Collection, Paris, 1904 – Sale of the Peau de l'Ours Collection, Hôtel Drouot, Paris, 2 March 1914, lot 88 [*La Dame en bleu*] (ill.) – Maurice Denis, Saint-Germain-en-Laye (France), 2,400 F – Sale, Galerie Charpentier, Paris, 8 Dec. 1959, lot 97 (ill.) – Marlborough Fine Art, London – Lefevre, London – James Kirkman, London – Max Sachar, Cap Town – Sale, Sotheby's, London, 3 Dec. 1980, lot 29 (col. ill.) – Thomas Gibson Fine Art, London – Private collection, Des Moines (Iowa).

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 88 [*Le Modèle*, c. 1900] – London, Marlborough, 1965, no. 41 (ill.).

Bibliography: Habasque 1956, p. 18 (ill.).

This painting, which once belonged to Maurice Denis, is like a proclamation of Vuillard's bright new style. Light and airy, with a glance in the direction of Boldini or Sargent, it has an elegant, 'unfinished' feel to it, while certain details of the clothing are almost garish.



VII-207



VII-208

VII-208
Seated Woman in Blue

c. 1903
Oil on cardboard, 60 × 44 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Jos Hessel, Paris, after 1908 – Bernheim-Jeune, Paris (stock no. 21710), 11 Oct. 1919, 3,000 F – Thomas Justice & Sons, London, 13 Oct. 1919, part of a lot – William Boyd, Dundee (Great Britain) – Hon. Mark Watson, Great Britain – Modern Art Gallery, London, 1946 – Edmund Arnold, Leeds (Great Britain); Mrs M. Arnold, Great Britain – Sale, Sotheby's, London, 28 June 1961, lot 139 – Roland, Browse & Delbanco, London – Ashley Graham, Los Angeles (California); on loan to the Los Angeles County Museum of Art, Los Angeles, 1974-76 – Sale, Christie's, New York, 19 May 1978, lot 15 (col. ill.) – Hirschl & Adler, New York, 1983 – Current whereabouts unknown.

Exhibitions: Geneva, Moos, 1918, no. 323 – London, Tooth & Sons, 1937, no. 13 – London, Roland, Browse and Delbanco, 1962, no. 18 (ill.).

Bibliography: *The Studio* 131, no. 635, Feb. 1946, p. 62 (ill.) – *The Burlington Magazine* 103, no. 705, Dec. 1961, pl. XXV – *Apollo* 76, no. 4, June 1962, p. 298, fig. 5.

Description: *Frontal view of a woman dressed in a blue tailleur and hat, apparently getting up from a chair. Behind her is what is probably a fireplace.* (JS)

VII-209
Young Woman with a Lorgnette

1900-01
Oil on cardboard, 77.5 × 51 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Ambroise Vollard, Paris – Collection De Galéa, Paris, en 1939 – Private collection, Switzerland – Thomas Gibson Fine Art, London, 1987 – Private collection.

Exhibitions: London, Lefevre, June-July 1952, no. 28 (ill.); July-August 1952, no. 24 (ill.) – Bordeaux, Beaux-Arts, 1964, no. 182 (ill.) – London, Royal Academy, 1979-80, no. 238 (ill.) – Washington D.C., National Gallery of Art, 1980, no. 151 (ill.) – London, Gibson, 1987, p. 20 (col. ill.).

The scene is once again set in the white drawing-room in the rue Truffaut, but the shift in style is quite astonishing. We might almost be looking at one of those stiff, crabbed society portraits of the 1880s, in the manner of Léon Bonnat, an impression which the lorgnette does nothing to dispel.



VII-209



VII-210

VII-210
The Little Girl's Tea

1902-03
Oil on cardboard, 32 × 28 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Sale, Salons du Trianon-Palace, Versailles, 15 March 1961, lot 30 (ill.) – Girard, Paris – Sale, Hôtel Drouot, Paris, 14 June 1985, lot 59 (col. ill.) – Galerie Berès, Paris – Private collection.

Exhibition: Asnières, Centre Administratif, 1966, no. 3 (ill.).



VII-211

VII-211
Seated Woman in White

1902-03
Oil on cardboard, 25 × 35 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Paul Vallotton, Lausanne – Private collection, Lausanne (Switzerland).

Description: *The silhouette of a lady in white in a misty green interior. She is seated in an armchair, and there is a red highlight on the bottom edge of the window. A somewhat hastily executed sketch.* (AC)



VII-212

VII-212
Woman Sitting near a Fireplace or The Visitor

1900
Oil on cardboard, mounted on canvas,
60 × 51 cm
Signed, upper right: *E Vuillard*
Stiftung Sammlung E.G. Bührle, Zurich (Switzerland)

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 10495), 28 March 1900, 500 F – Exchanged with Paul Rosenberg, Paris, 28 March 1900, for VI-71 – Galerie Georges Petit, Paris, 1932 – Gaston Bernheim de Villers, Paris, c. 1938 – Sam Salz, New York – Phillips Memorial Gallery, Washington D.C., 1948 – Knoedler, New York, 1953 – Stiftung Sammlung E. G. Bührle, Zurich.

Exhibitions: Paris, Petit, 1932, no. 45 – Paris, Musée des Arts Décoratifs, 1938, no. 81 – Paris, Bernheim-Jeune, 1938, no. 5 – New York, Century Association, 1949, no. 10 – Zurich, Kunsthaus, 1958, no. 269 – Munich, Haus der Kunst, 1958-59, no. 175 – North America-Japan-Great Britain, travelling exhib., 1990-91, no. 73 (col. ill.).

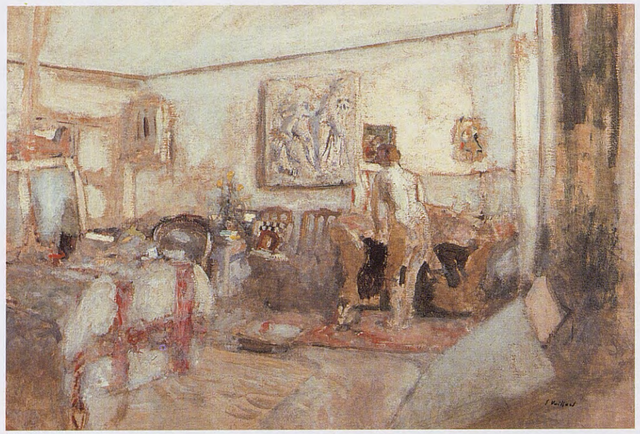
Bibliography: Roger-Marx 1946a, p. 64 – Washington D.C., Phillips, 1952, p. 104, pl. 101 – Schweicher 1955, pl. 30 – Roger-Marx 1968, p. 52 – Preston 1971, p. 113 (col. ill.) – Zurich, Bührle, 1971, no. 117 – Ciaffa 1985, pp. 313-314, fig. 173 – Zurich, Bührle, 1986, no. 106 (ill.).

Description: *A woman in a dark dress and a hat decked with trimming, seated in an armchair between a table and a black fireplace with a white embrasure. Light-coloured wall.* (JS)

The style of this composition, with its scrupulous rendering of each object and its fireside setting, its studio-like atmosphere and bare walls, is very similar to that of Bonnard around 1905. The model may be Adrienne, wife of the composer Pierre Hermant. The mood of the painting is austere, and the framing is identical to that of a contemporaraneous photograph by Vuillard, in which Kerr-Xavier Roussel is shown standing in the same corner of the studio in the rue Truffaut, dressed up like a figure from antiquity (see ill.).



E. V., Kerr-Xavier Roussel, rue Truffaut, c. 1900, photograph. Private collection.



VII-213

VII-213
Model in the Artist's Studio, Rue Truffaut

1903-04
Oil on canvas, 55 × 81 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14191), 3 May 1905, 572 F – Prince A. de Wagram, Paris, 21 Oct. 1905, 1,500 F – Jules Strauss, Paris – Strauss sale, Galerie Georges Petit, Paris, 15 Dec. 1932, lot 85 (ill.) – Guillaume Sauerbach, 37,000 F – Private collection, Paris – Galerie Schmit, Paris – Private collection.

Exhibitions: Paris, Schmit, 1973, no. 66 (ill.); 1987, no. 64 (col. ill.); 1990, no. 75 (col. ill.).

Bibliography: Warnod 1988, p. 63 (col. ill.).

Description: *Back view of a fair-haired young woman, stooping forward slightly in front of a sofa with a black garment on it. Daylight entering from the right has the effect of draining the objects in the room of colour (the bas-relief on the wall, the table on the left, the draughts-board in the centre). In the shadowy area to the right we can make out a portfolio against the parquet floor. The composition affords not so much a view of the room as a reconstruction, since the painter's gaze extends all the way from the foot of his easel to the ceiling, taking in three different areas of wall.* (JS)

VII-214
Woman Undressing

1903-04
Oil on cardboard, 47.5 × 50 cm
Signed, lower right: *E Vuillard*
Kunstmuseum Winterthur, Winterthur (Switzerland), Inv. Nr. 1553

Provenance: Pierre Bonnard, Paris – Bonnard sale, Galerie Charpentier, Paris, 23 Feb. 1954, lot 29 (ill.) – Max Kaganovitch, Paris – Heinrich Wolfer, Winterthur – Herbert Wolfer, Winterthur – Gift from Dr Herbert and Charlotte Wolfer de Armas to the Kunstmuseum, Winterthur, 1973.

Exhibitions: Mannheim, Städtische Kunsthalle, 1907, no. 786e – Paris, Bernheim-Jeune, Nov. 1908, no. 21 – Winterthur, Kunstmuseum, June-July 1955, no. 211 – Milan, Palazzo Reale, 1959, no. 64 – Winterthur, Kunstmuseum, 1984, p. 22 – Lyons-Barcelona, 1990-91, no. 119, p. 115 (ill.) – Winterthur, Kunstmuseum, 1991, p. 102 (ill.) – Lausanne, 2000-01, no. 56, p. 116 (col. ill.).

Bibliography: Leclère 1920, p. 104 (ill.) – Koella and Schwartz 1991, p. 40 (ill.).

Description: *On the left is a fair-haired young woman in a petticoat, her black dress down around her knees. Her face is turned away in three-quarters profile, and she is stretching an arm out towards the sofa on the right, on which her hat and clothes have been placed.* (JS)



VII-214



VII-215

VII-215
The Black Skirt or The Black Coat

c. 1903
Oil on cardboard, 59.5 × 80 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Roger Marx, Paris – Marx sale, Galerie Manzi, Joyant & Cie, Paris, 11-12 May 1914, lot 84 [*Le Manteau noir*] – Bernheim-Jeune, Paris (stock no. 20290), 2,750 F – Alex Reid, Glasgow (Great Britain), 7 Jan. 1920, 13,200 F – W.H. Howden, Glasgow – Alex Reid, Glasgow, 1928 – Gérard frères, Paris, 1929 – Jos Hessel, Paris – Galerie Schmit, Paris – Private collection, Switzerland.

Exhibitions: Glasgow, McLellan, 1920, no. 138 – Paris, Schmit, 1985, no. 59 (col. ill.).

Description: *Side view of a young woman in a white petticoat, seated on a sofa with a piece of cloth draped over it and resting her hands on a black garment laid over the arm of the sofa to the right. In front of the window on the far right is a table with a portfolio leaning against it.* (JS)

VII-216
Seated Nude with Her Feet Resting on a Cushion

c. 1903
Oil on canvas, 56.5 × 61 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough, London – Sale, Sotheby's, London, 1 Dec. 1965, lot 122 (ill.), bought in – Spiess, Paris – Sale, Hôtel des ventes, La Varenne-Saint-Hilaire, 2 March 1986 (col. ill. on cover), bought in – Sale, Christie's, London, 30 March 1987, lot 19 (col. ill.), bought in – Sale, Christie's, London, 13 Dec. 1991, lot 226 (col. ill.), bought in – Current whereabouts unknown.

Exhibition: Salzburg, Salis, 1985, no. 25 (col. ill.).

Description: *A nude model seated on a sofa next to a window, with her clothes on the right. A somewhat rudimentary sketch, with the exception of the mauve-tinted shadows and the modelling of the woman's body.* (AC)



VII-216



VII-217

VII-217
Seated Nude on a Sofa

c.1903
Oil on canvas, 81 × 67 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Frontal view of a fair-haired nude seated on a beige sofa. The hand of her outstretched right arm is placed on the arm of the sofa, and her feet rest on a cushion. Daylight from the right, shadows and heavy purple outlines. To the right, on the wall, a Japanese-style picture.* (JS)

VII-218
Seated Nude

c. 1903
Oil on canvas, mounted on cardboard,
42.5 × 37.5 cm
Stamp 1, lower right
Private collection, Brussels

Provenance: Artist's studio – Private collection, Brussels.

Exhibitions: Paris, René Drouin, 1944, no. 36 – Brussels, Palais des Beaux-Arts, 1946, no. 12 (ill.).

Bibliography: Chastel 1946, p. 61 (ill.).

Description: *Frontal view of a seated nude, propped on an elbow on a brown sofa with red motifs and lit from the right. The cold grey tones are furnished by the cardboard support. Parts of the model's body are heavily outlined in brown. A patch of warmer colour in the background.* (AC)



VII-218

VII-219
Seated Nude on a Sofa

c. 1903
Oil on canvas, 81 × 65 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Wildenstein, New York – Clara Rosa Otero de Altamirano, New York, c. 1964 – Current whereabouts unknown.

Exhibition: New York, Wildenstein, Oct.-Nov. 1964, no. 40 (ill.).

Description: *Seated nude, resting against the arm of a sofa. Green vase filled with red and white anemones.* (AC)

VII-220
Nude Reclining on a Sofa

c. 1903
Oil on canvas, mounted on cradled panel,
28.5 × 44.5 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Renou et Poyet, Paris, c. 1955 – Alex Maguy, Paris – Sale, Christie's, New York, 18 May 1983, lot 358 (col. ill.) – Current whereabouts unknown.

Description: *Reclining nude, heavily outlined in blue against the vertically striped ground of a sofa. Ash-blonde hair, face highlighted with red and grey.* (AC)



VII-219

VII-221
Side View of a Young Woman's Bust

c. 1903
Oil on canvas, 17 × 29.9 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 21 June 1961, lot 102 (ill.) – Galerie de Paris, Paris – Current whereabouts unknown.

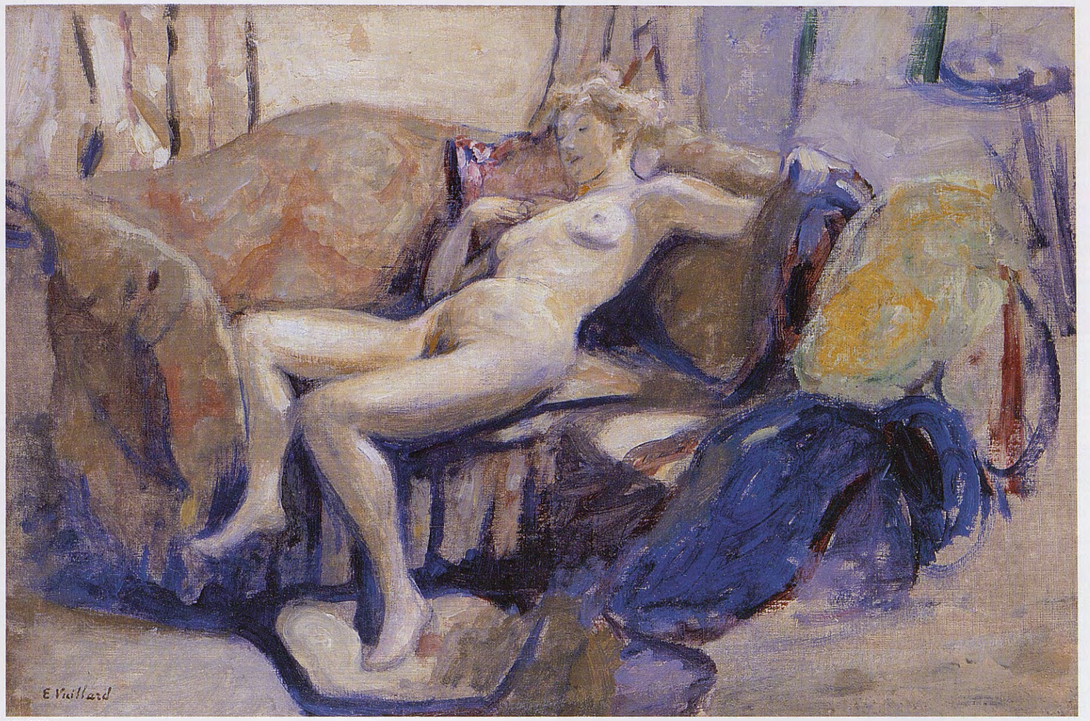
Description: *Side view of the upper torso and head of a nude, shown leaning forward and drawn with great relish.* (AC)



VII-220



VII-221



VII-222

VII-222
Nude Reclining on a Sofa

c. 1905
Oil on relined canvas, 34 × 52 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Wildenstein, New York – Private collection, Paris – Sale, Drouot-Montaigne, Paris, 19 December 2000, lot 115 (col. ill.) – Private collection.

Exhibitions: Paris, Charpentier, 1953, no. 204 (ill.) – Paris, Daber, 1954, no. 28 – Paris, Schmit, 1978, no. 62 (col. ill.).



Kerr-Xavier Roussel, *Ginette with Red Fabric*, c. 1928, pastel on paper. Private collection.

Description: *Both the furniture in the foreground and the body of the nude reclining on a pink sofa are heavily outlined with ultramarine blue. Light-green patch of clothing on the right, light-coloured drapery on the left.* (AC)

Unlike those of his brother-in-law, Kerr-Xavier Roussel, Vuillard's nudes are not sketches for more finished compositions but ends in themselves. For many years, Vuillard lent his studio in the boulevard Malesherbes to Roussel, who, between 1928 and 1932, painted a number of nudes that served as preparatory sketches for large-scale mythological compositions (see ill.).


VII-223

VII-223
Seated Nude Resting against the Arm of a Sofa

c. 1903
Oil on cardboard, 35 × 28 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *A seated nude, leaning on a bright yellow cushion against the arm of a warm yellow sofa. The daylight delicately shades the model's flesh and lights up the green and bright-red rug on the parquet floor and the blue garment on the sofa. To the right is a backlit, X-shaped table strewn with gleaming objects, and, next to the table, a yellow portfolio. On the wall to the left, touches of mauve are played off against the bare cardboard support, while pinned above the sofa is a drape the red and white border of which shines out above the model's shoulder. Through the blue-framed window can be glimpsed the sunlit facade of the building opposite.* (AC)

VII-224
Reclining Nude

c. 1903
Oil on cardboard, 72 × 59 cm
Signed, lower left: *E. Vuillard*
Private collection, Paris

Provenance: André Schoeller, Paris – Private collection, Paris, 1949.

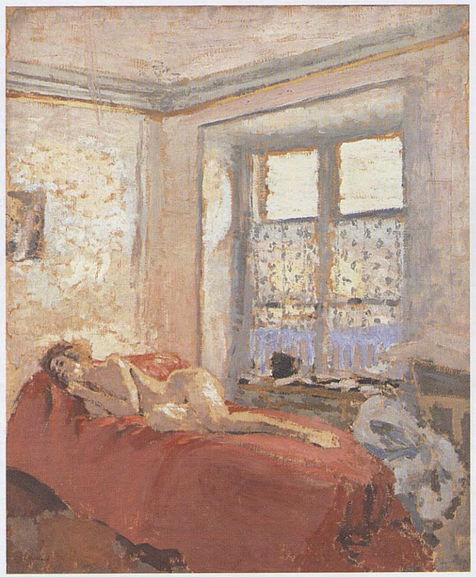
Exhibitions: Paris, Orangerie, 1968 (not in cat.) – London, Royal Academy, 1969, no. 156.

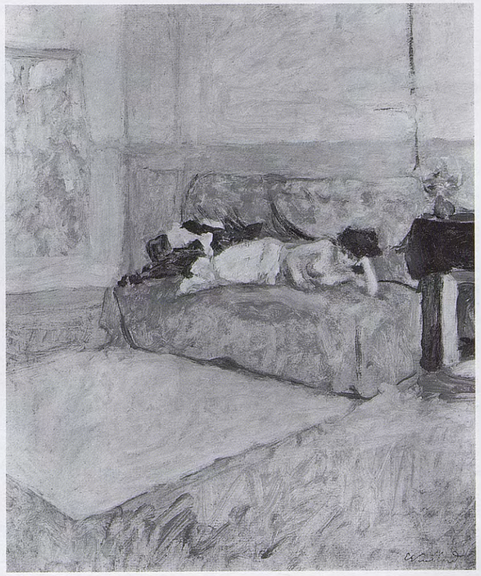
VII-225
Reclining Nude on a Sofa

c. 1903
Oil on cardboard, 46 × 38 cm
Stamp 2, lower right
Private collection

Provenance: Artist's studio – Wildenstein, New York – Henry Ford II, United States – Ford sale, Sotheby's, New York, 12 Nov. 1990, lot 23 (col. ill.), bought in – Private collection.

Description: *Quick, fluent brushtrokes articulate a twofold play of contrasts between the orange-coloured flame in the hearth and the brown mantelpiece, on the one hand; and, on the other, between the bare torso of the model reclining on a grey and mauve sofa of equivalent hue and the white petticoat covering the rest of her body.* (AC)


VII-224


VII-225

VII-226
The Seated Model

1901-02
Oil on cardboard, mounted on cradled panel, 58.5 × 31 cm
Signed, lower right: *E Vuillard*
Art market, Tokyo

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 12276), 18 Feb. 1902, 300 F – Hugo von Tschudi, Paris, 12 May 1902, 600 F – Paul Freiherrn von Merling, Berlin – Nationalgalerie, Berlin – Museum sale: Bernheim-Jeune, Paris (stock no. 25961), 28 May 1929, part of a lot – Georges Renand, Paris, 29 May 1929, part of a lot of three with VII-98 and VIII-8, 100,000 F – Renand sale, Drouot-Montaigne, Paris, 20 Nov. 1987, lot 44 (col. ill.) – Tokuzo Mizushima, Japan – Fujikawa Galleries, Tokyo.

Exhibition: Amsterdam, Stedelijk Museum, 1957, no. 121.

Bibliography: Berlin 1908, p. 140, no. 1037 (ill.) – Denis 1957b, p. 55.

Description: *Side view of a young woman in a dark skirt and light-coloured blouse, with her fair hair done up in a chignon. Her ear is pink and has a gleaming earring in it. Light from the left falls across her back.* (AC)

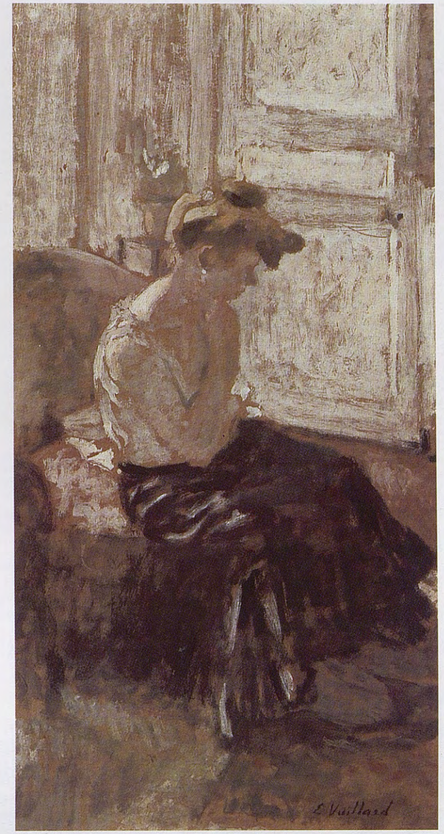
VII-227
Seated Nude in Front of a Fireplace

1902-03
Oil on canvas, 33 × 31 cm
Signed, lower right: *E Vuillard*
The Columbus Museum of Art, Columbus (Ohio), Gift of Howard D. and Babette L. Sirak, and Museum Purchase, 1991.001.078

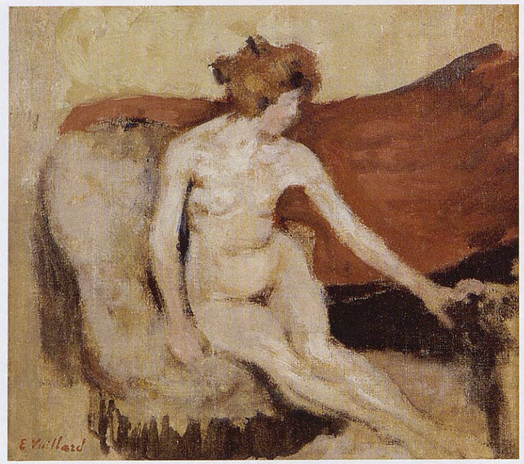
Provenance: Jos Hessel, Paris, c. 1938 – Galerie Bellier, Paris – Sam Salz, New York – Dr Howard D. and Babette L. Sirak, Columbus, Nov. 1971 – Sirak gift to the Columbus Museum of Art, 1990.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 62 – Paris, Musée des Arts Décoratifs, 1938, no. 72 – Paris, Bellier, 1970, no. 60 (ill.).

Description: *Side view of a model seated in a beige armchair. A large portfolio stands before the fireplace on the right.* (JS)


VII-226


VII-227


VII-228

VII-228
Seated Nude with Her Face Turned Away

1902-03
Oil on canvas, 24 × 27 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Sale, Drouot-Montaigne, Paris, 26 Nov. 1990, lot 24 (col. ill.) – Current whereabouts unknown.

Description: *Frontal view of a model seated on a red couch, her face turned to the right.* (AC)

VII-229
Seated Nude Seen in Profile

1902-03
Oil on canvas, 23 × 18 cm
Stamp 1, lower right
Current whereabouts unknown


VII-229

Provenance: Artist's studio – Galerie Bellier, Paris – Sam Salz, New York – Private collection, Geneva – Sale, Christie's, London, 1 Dec. 1987, lot 157 (col. ill.) – Current whereabouts unknown.

Description: *A model seated in profile on a chair before a red couch. Ivory tones for the flesh.* (AC)

VII-230
Study of a Woman Undressing

1902-03
Oil on cardboard, 46 × 37 cm
Stamp 1, lower right
Israel Museum, Jerusalem, B95.1016


VII-230

Provenance: Artist's studio – Girard, Paris, 1949 – Robert H. Weill, Lugano (Switzerland) – Gift from Robert H. Weill the Israel Museum, Jerusalem, 1995.

Description: *A model in a blue petticoat, resting one knee on a stool while undressing near a firelit hearth. There is a chair in the foreground and a canvas on the mantelpiece. An uneven, partly unfinished, sketch.* (AC)

VII-231
Nude Standing Next to a Fireplace

1902-03
Oil on cardboard, mounted on cradled panel, 41 × 29.5 cm
Signed, lower right: *E. Vuillard*
Carnegie Museum of Art, Pittsburgh (Pennsylvania), 65.17.4

Provenance: Gaston Bernheim de Villers, Paris, c. 1938 – Knoedler, New York – Grant G. Pick, United States – Pick bequest to the Museum of Art, Carnegie Institute, Pittsburgh (Pennsylvania) – Museum sale, Sotheby's, New York, 14 April 1965, lot 79 (ill.) – Carnegie Museum of Art, Pittsburgh, purchased with funds contributed thanks to the generosity of Mrs Alan M. Scaife and family, 11 May 1965.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 59 – Paris, Bernheim-Jeune, 1938, no. 11.

Bibliography: Roger-Marx 1946a, p. 77 – *Art Institute of Chicago Quarterly* 57, no. 4, 1963-64, p. 6 (ill.) – *Arts Magazine*, May-June 1965, p. 53 (ill.) – *Carnegie Magazine*, Sept. 1965, p. 226 (ill.) – Pittsburgh 1973, p. 176.


VII-231


VII-232

VII-232
Model Undressing in the Studio

c. 1903
Oil on cardboard, mounted on cradled panel, 62.7 × 86 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Olivier Sainsère, Paris, c. 1904; Jacques Sainsère, Paris – Mme Farjon, Paris – Knoedler, New York – Kimbell Art Museum, Fort Worth (Texas), 1967 – Museum sale, Sotheby's, New York, 8 Nov. 1994, lot 16 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, 1904, no. 36; Nov. 1908, no. 48; 1930, no. 49 – Paris, Petit Palais, 1937, no. 2 – Paris, Musée des Arts Décoratifs, 1938, no. 58 – Paris, Durand-Ruel, 1945, no. 46 – Paris, Musée des Arts Décoratifs, 1952, no. 192 – Paris, Durand-Ruel, 1961, no. 45 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 52 (col. ill.) – Munich, Haus der Kunst, 1968, no. 50 (ill.) – Paris, Orangerie, 1968, no. 116 (ill.).

Bibliography: Escholier 1937, p. 20 (ill.) – Chastel 1946, p. 59 (ill.) – Roger-Marx 1946a, p. 77 – Schweicher 1955, pl. 19 – Salomon 1961, p. 89 (col. ill.) – *Lettres françaises*, 1 June 1961, p. 12 (ill.) – *Apollo* 75, July 1961, p. 16 (ill.) – Salomon 1962b, p. 103 (col. pl.) – Jalard 1966, p. 203 – Preston 1971, p. 35, pl. 48 – Fort Worth 1972, pp. 205, 206 (col. ill.), 207 – *Paris Match* 1976, p. 127 (col. ill.) – Fort Worth 1981, p. 162 (ill.) – Daniel 1984, p. 232, no. 1, fig. 120 – Pillsbury 1987, p. 303 (ill.) – Thomson 1988, p. 68, col. pl. 56.

Description: *Three-quarters view of a model standing to the right of centre, her voluminous, striped grey skirt slipping to the floor to reveal white bloomers with glints of pink. Her clothes lie in a black heap on a chair nearby. On the mauve-brown parquet floor is a beige rug richly ornamented with blue, and, on the left of the composition, the black mantelpiece and white embrasure of a fireplace. Before the mauve-tinted hearth with its glowing orange flames is a coal scuttle and the barest hint of a shovel. On the mantelpiece are a statuette by Maillol and a vase of flowers, reflected in the mirror. Canvases and portfolios are stacked against the wall on the right and on the shelf above.* (JS)

This picture, though not strictly speaking a nude, is one of Vuillard's best-known paintings of a woman undressing in the studio. Note the arrangement of the objects on the mantelpiece, amongst which is Maillol's often-depicted statuette of *Leda*.

VII-233
Study of a Woman in a Petticoat

1902-03
Oil on cardboard, 37.5 × 31.5 cm
Signed, lower right: *E. Vuillard*
Los Angeles County Museum of Art, Los Angeles (California), AC1995.212.1

Provenance: Roger Marx, Paris – Marx sale, Galerie Manzi, Joyant & Cie, Paris, 11-12 May 1914, lot 92 [*Étude de femme en chemise*] – Bernheim-Jeune, Paris (stock no. 20297), 1,485 F – Thomas Justice & Sons, London, 11 Oct. 1919, part of a lot – Arthur Tooth & Sons, London, c. 1937 – Derrick W. G. Perkins, London – Sale, Sotheby's, London, 11 Dec. 1957, lot 135 – Marlborough Fine Art, London – Sale, Sotheby's, London, 24 April 1963, lot 72 (ill.) – Lefevre, London – Mrs R. de Trafford, Great Britain, 1964 – Lefevre, London, 1987 – Sheryl Schey – Schey gift to the Los Angeles County Museum of Art, Los Angeles, 1995.

Exhibitions: London, Tooth & Sons, 1937, no. 6 – London, Lefevre, 1963, no. 23 (ill.).

Description: *Three-quarters view of a smiling model leaning forward to the left and clutching at an undergarment about to fall to the floor.* (JS)


VII-233


VII-234

VII-234
Model Dressing

1902-03
Oil on cardboard, mounted on cradled panel, 62.5 × 51.5 cm
Stamp 1, lower right
Private collection, South Africa

Provenance: Artist's studio – Galerie Bellier, Paris – Private collection, South Africa.

Description: *Back view of a model getting dressed in front of a mauve wall with a curved grey shelf, her black stockings pulled up over her calves. The light-coloured cardboard modulates the shading of her back, which is outlined against an armchair in the centre. On a piece of grey furniture to the left is a small group of flowers in a brightly coloured vase.* (JS)

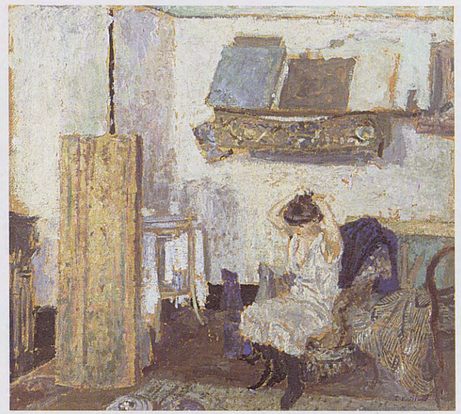
VII-235
Model Seated in an Armchair, Pinning Up Her Hair

c. 1903
Oil on cardboard, mounted on cradled panel, 61 × 67 cm
Signed, lower right: *E Vuillard*
Private collection, London

Provenance: Arthur Fontaine, Paris – Fontaine sale, Hôtel Drouot, Paris, 13 April 1932, lot 75 (ill.) – Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 26645), 25,000 F, until 1933 [Vuillard, Journal, 25 Feb. 1919, III.4, fol. 39r] – Private collection, London, c. 1948.

Exhibitions: Edinburgh, Royal Scottish Academy, 1948, no. 93 [*Studio at Meudon*] – London, Institute of Contemporary Art, 1948, no. 98.

Description: *Three-quarters view of a dark-haired model in a white petticoat and black stockings, seated in an armchair. To the right is her striped dress, spread on a chair; to the left, partly concealed by the screen next to the fireplace, a yellow wooden washstand with white towels hanging from it. Standing on the shelf above the young woman are some portfolios.* (JS)


VII-235

VII-236
Model in a Chemise

1900-01 (?)
Oil on cardboard, dimensions unknown
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Curt Hermann, Berlin, c. 1912 – Current whereabouts unknown.

Bibliography: Breuer 1912-13, pp. 131-135, 136 (ill.), 137-9.


VII-236

Very little research has been done on this painting, which disappeared from view before the Second World War. The first assistants to work on this catalogue dated it to circa 1900-04, together with the other nudes Vuillard painted over that period. We would be more inclined to assign it to the artist's Nabi period, around 1891-92, on account of its distinctly sketchy character. Stylistically, the manner in which the Greek chiton is treated has more in common with *In Bed* (II-123) and with the small compositions on cardboard of that period; indeed, the affinities with *Seated Woman with Bare Torso* (II-109) are deeply puzzling. At the same time, the mantelpiece and wall surfacing (as far as one can tell from an old black and white photograph of the painting) are more like those of the artist's studio in the rue Truffaut, as depicted in *Woman Sitting near a Fireplace* (VII-212). The prudent course, it therefore seems to us, is to uphold the traditional dating for the work.


VII-237


VII-238

VII-237
Model Removing Her Stockings

c. 1903
Oil on cardboard, 55 × 47 cm
Stamp 1, lower right
Private collection, Germany

Provenance: Artist's studio – Kunsthandel Sabine Helms, Munich (Germany) – Private collection, Germany.

Bibliography: Roger-Marx 1946c, p. 369 (ill.).

Description: *Side view of a young woman seated in front of a fireplace largely concealed by a screen, removing her black stockings. Light from the left discolours her hair and falls across knee, breast and parts of the clothing in the foreground. The bare cardboard shows through on the right.* (AC)

VII-238
The Black Stockings

c. 1903
Oil on canvas, 43 × 35.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection, France, c. 1970 – Sale, Sotheby's, London, 1 July 1998, lot 114 (col. ill.), £36,700 – Sale, Drouot-Montaigne, Paris, 4 Dec. 1998, lot 40 (col. ill.), bought in – Private collection, France – Sale, Christie's, New York, 9 Nov. 1999, lot 256 (col. ill.), bought in – Sale, Drouot-Montaigne, Paris, 19 June 2000, lot 75 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 15 Dec. 2000, lot 27 (col. ill.), bought in – Sale, Drouot-Montaigne, Paris, 22 March 2001, lot 35 (col. ill.), bought in – Private collection.

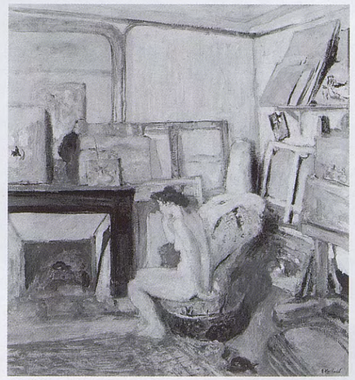
Exhibitions: Amsterdam, Stedelijk Museum, 1957, no. 120 (ill.) – Paris, Charpentier, 1960, no. 112 – Rome, Studio A, 1964 – Nice, Palais de la Méditerranée, 1965, no. 151 (ill.) – Nice, Ponchettes, 1966 (ill.).

VII-239
Model Seated by the Fireplace

1902-03
Oil on cardboard, 65 × 60 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sam Salz, New York – Joseph L. Mailman, New York – Private collection, United States.

Exhibition: New York, The Metropolitan Museum of Art, 1968, no. 234.


VII-239


VII-240


VII-241

VII-240
Nude Seated on a Stool in the Studio

c. 1900
Oil on cardboard, 26 × 33 cm
Private collection, Paris

Provenance: Paul Signac, Paris – Private collection, Paris.

Exhibition: Paris, Berès, May 1957, no. 75.

Bibliography: Rewald 1953, p. 40, fig. 8.

VII-241
Nude in Front of the Fireplace

1902-03
Oil on cardboard, 42 × 54 cm
Stamp 1, upper right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *The breasts are a brilliant white, while the folds of the belly and the subdued tone of the face are suggested by the bare canvas, enlivened by the occasional touch of paint.* (AC)

VII-242
Head and Torso of a Nude

1902-03
Oil on canvas, 48 × 32 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Paul Joerin, Basle (Switzerland), 1955 – Sale, Christie's, London, 30 March 1981, lot 30 (col. ill.) – Waddington Galleries, London – Current whereabouts unknown.

Description: *Side view of a model seated on an oriental carpet with her knees drawn up. The fire casts curious pink and blue reflections on the embrasure of the hearth, the right edge of which is harshly lit by the daylight coming from the left. Patches of green to either side of the fireplace, to the right of which can be seen the model's light-coloured clothes and undergarments placed on an armchair.* (JS)


VII-242

VII-243
The Fair-Haired Model

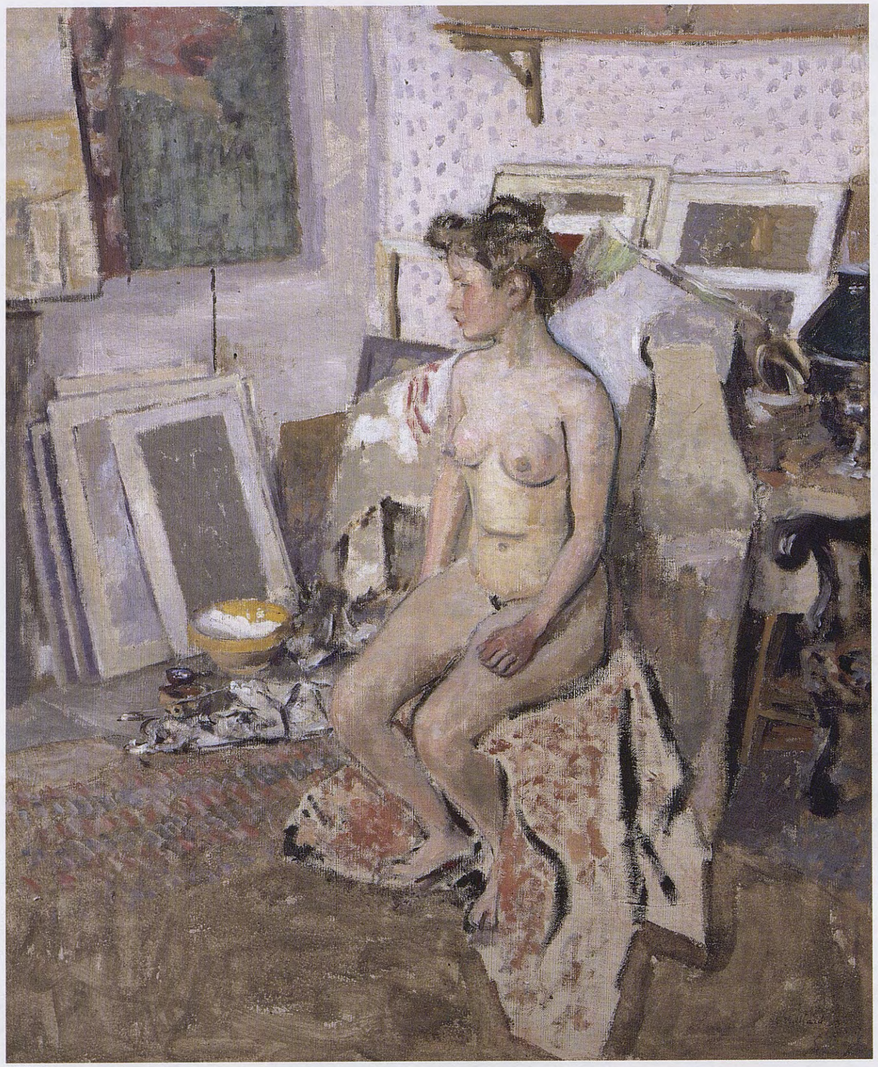
1902-03
Oil on canvas, 65 × 50 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Thomas Gibson Fine Art, London – Sale, Sotheby's, New York, 19 May 1983, lot 349 (col. ill.) – Private collection, Los Angeles (California) – Montgomery Gallery, San Francisco (California), 1995 – Sale, Sotheby's, New York, 11 Nov. 1999, lot 429 (col. ill.) – Current whereabouts unknown.

Exhibitions: Tokyo, Wildenstein, 1974, no. 24 (ill.) – Tokyo, Tokoro, 1979 (col. ill.).

Description: *The same fair-haired model as in the previous composition is here depicted seated in front of a fireplace. Unfinished sketch.* (JS)


VII-243



VII-244

VII-244
Nude in the Studio

1902-03
Oil on canvas, 72 × 60 cm
Stamp 1, lower right
Private collection, Germany

Provenance: Artist's studio – Private collection, Germany.

Exhibition: Japan, travelling exhib., 1977-78, no. 31 (col. ill.).

Bibliography: Kyriasi 1975, p. 167 (col. ill.).

Description: *Three-quarters view of a model seated on a stool with her face in profile. Behind her is a mound of portfolios and, on the wall at top left, a green painting. To the left can be seen a piece of yellow pottery, a blue paint-can and some brushes.* (AC)

VII-245
Fair-Haired Model

c. 1903
Oil on canvas, 55 × 46 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – JPL Fine Arts, London, 1988 – Current whereabouts unknown.

Exhibitions: Paris, Grand Palais, 1983, no. 69 (ill.) – London, JPL, 1988, no. 2 (col. ill.) – Lausanne, Vallotton, 1989, no. 8.

Bibliography: Groom 1993, pp. 179, 193, col. fig. 312.

Description: *Study of a fair-haired model with light-coloured eyes.* (AC)



VII-245



VII-246

VII-246
Profile of a Brunette in Medallion

c. 1903
Oil on canvas, 35 × 28 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Private collection, United States.

Exhibition: Tokyo, Wildenstein, 1974, no. 23 (ill.).

Description: *Study of a brown-haired model with a rosy complexion.* (AC)

VII-247
Small Seated Nude

c. 1903
Oil on canvas, 36 × 38 cm
Signed, upper right: *E Vuillard*
Tel Aviv Museum of Art, Tel Aviv (Israel), TAMA 3155

Provenance: Bernheim-Jeune, Paris, c. 1922 – Josse Bernheim, Paris – Alex Maguy, Paris – O'Hana, London – Sale, Galerie Motte, Geneva, 28 June 1968, lot 62 (ill.), bought in – Sale, Sotheby's, Tokyo, 3 Oct. 1969, lot 373 (col. ill.), bought in – Sale, Salons du Trianon-Palace, Versailles, 29 Nov. 1970, lot 150 (ill.), bought in – Gift of Mr and Mrs Jacques O'Hana to the Tel Aviv Museum of Art, Tel Aviv, 1972.



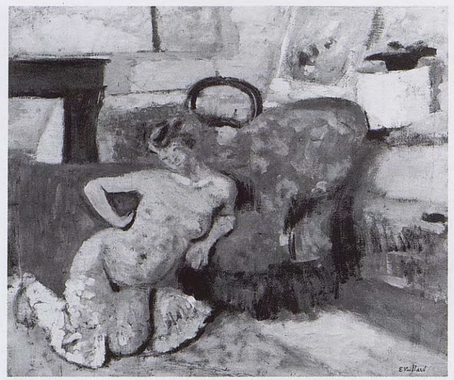
VII-247

Exhibitions: Paris, Styles, 1922, no. 25 – Paris, Bernheim-Jeune, 1938, no. 37; 1953, no. 45; 1954, no. 60 – Albi, Musée Toulouse-Lautrec, 1960, no. 40 – Paris, Durand-Ruel, 1961, no. 35 – London, O'Hana, 1969, no. 98; 1970, no. 86 (ill.) – Tel Aviv, Museum of Art, 1971 (not in cat.); 1982, no. 167 (ill.).

Bibliography: Fels 1950, p. 136 (ill.) – *GBA* 81, supplement no. 1249; Feb. 1973, p. 224, fig. 810.

Description: *Frontal view of a model wearing only a necklace and what appears to be a bracelet on her right arm, perched on an armchair to the left of centre. Next to her feet is a cushion on some straw matting leading off to the right.* (JS)


VII-248


VII-249

VII-248
Study of a Seated Nude

c. 1903
Oil on canvas, 35 × 22 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Girard, Paris – Current whereabouts unknown.

Description: *Seated model. A quick sketch in blue and mauve.* (AC)

VII-249
Nude Sitting on the Floor

c. 1903
Oil on canvas, 45 × 54 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sam Salz, New York – Robert Merrill, New Rochelle (New York) – Current whereabouts unknown.

Exhibitions: Paris, Bellier, 1970, no. 61 (ill.) – Amsterdam, Van Wisselingh, 1971, no. 36 (ill.) – Paris, Bernheim-Jeune, 1973, no. 12.

Description: *A model kneeling before a grey sofa. Behind the sofa is the brown back of a chair and, to the left, part of a dark mantelpiece with a green portfolio leaning against it.* (AC)

VII-250
Nude in an Armchair

c. 1900
Oil on cardboard, 47 × 54 cm
Stamp 1, lower right
Private collection, United States

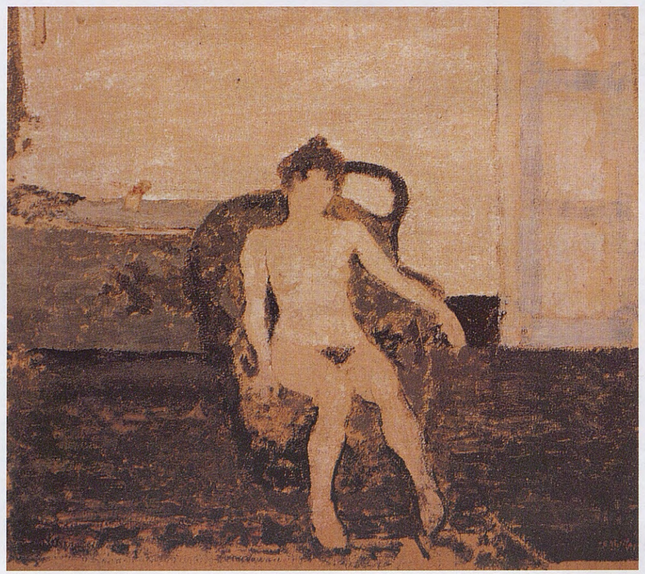
Provenance: Artist's studio – JPL Fine Arts, London – Private collection, United States.

Exhibitions: Paris, Grand Palais, 1971, no. 109 – Japan, travelling exhib., 1977-78, no. 20 (col. ill.) – London, JPL, spring 1980, no. 24 (col. ill.).

Description: *A dark-haired nude with her hair done up in a chignon, seated full-face in a brown and green armchair. The light-coloured wall and the grey door on the right contrast with the brownish rug and grey-green furniture on the left. Though not really a finished composition (the rendering of the model is somewhat rudimentary), the painting makes a telling use of colour.* (AC)

Vuillard has placed his model in one of those boudoir chairs in which he liked to seat his mother and sister in his Nabi period. Using the white walls of the rue Truffaut studio as a background, he has sketched one of the most relaxed nudes of his entire career. The rendering of the model's body is somewhat rudimentary, and no facial characteristics are to be seen; nevertheless, the painting cannot be said to be Nabi in inspiration, since the modelling of the flesh tones is delicately suggested by small white highlights. To the best of our knowledge, this is the first composition in which Vuillard openly depicts the hairs of a woman's pudenda. The lesson of Bonnard's *Indolent Woman*[1] seems to have paid off: what Vuillard presents us with here is his version of Courbet's *Origin of the World*.

[1] Pierre Bonnard, *Indolent Woman* or *Woman Dozing on a Bed*, 1899, oil on canvas, 96 × 106 cm, Musée National d'Art Moderne, Paris.


VII-250


VII-251


VII-252


VII-253

VII-251
Nude Leaning Back in an Armchair

c. 1903
Oil on canvas, 23 × 22 cm
Stamp 1, lower left
Art market, Paris

Provenance: Artist's studio – Galerie Bellier, Paris.

Exhibition: Amsterdam, Van Wisselingh, 1971, no. 38.

Description: *A model outlined in blue and ensconced in an armchair. The background is green on the left, grey on the right and lightly worked throughout. A few touches of paint for the face.* (AC)

VII-252
Nude Seated on a Sofa

c. 1903-04
Oil on canvas, 34.9 × 26.7 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sale, Sotheby's, New York, 14 May 1998, lot 168 (col. ill.) – Private collection.

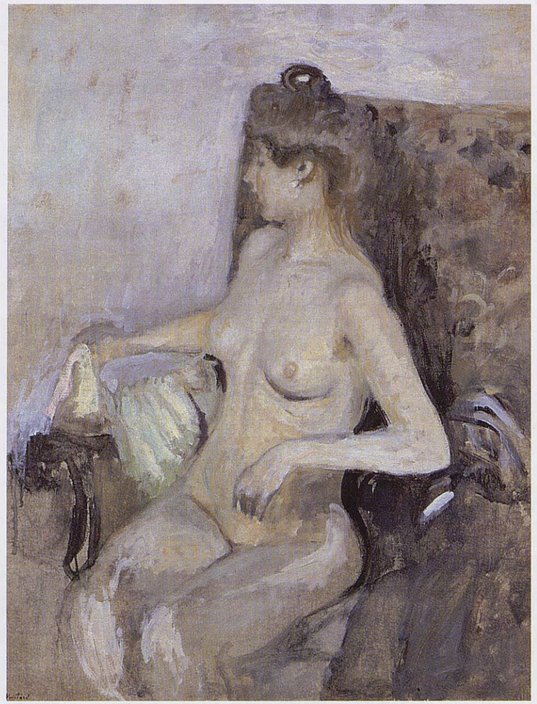
VII-253
The Model

c. 1903
Oil on canvas, 80 × 65 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Alexandre Vuillard, Paris – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Sotheby's, London, 2 July 1969, lot 63 (col. ill.) – O'Hana, London – Current whereabouts unknown.

Description: *A broadly executed sketch touched with patches of reddish-brown and black. The rendering of the face and hair is particularly fine. Bare canvas from the shoulder down.* (JS)


VII-254


VII-255

VII-254
Nude Seated in a Louis XIII Armchair

c. 1903
Oil on cardboard, 67 × 43 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Sotheby's, London, 1 April 1987, lot 116 (col. ill.) – Current whereabouts unknown.

Description: *A nude seen in three-quarters profile against the black ground of an armchair. To the left are an ochre-coloured stool and a table with a green object on it. A hastily executed sketch.* (AC)

VII-255
Nude Seated in an Armchair

c. 1903
Oil on canvas, 80 × 61 cm
Stamp 1, lower left
Art market, Seattle (Washington)

Provenance: Artist's studio – Galerie du Cirque, Paris – Lady Margretta Jamieson, Washington D.C., 1958 – Kurt Lidtke Gallery, Seattle.

VII-256
Red Roses and Pieces of Fabric on a Table

1900-01
Oil on cardboard, 58 × 66 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Acquired from the artist by Bernheim-Jeune, Paris (stock no. 14894), 12 March 1906 – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1919 – Arthur Hahnloser, Winterthur (Switzerland), c. 1932; Hedy Hahnloser-Bühler, Winterthur; Lisa Jäggli-Hahnloser, Winterthur – Private collection, Switzerland.

Exhibitions: Paris, Grandes Serres, 1906, no. 5125 – Zurich, Kunsthaus, 1932, no. 152 [*Fleurs et étoffes sur une table*, 1905] – Lucerne, Kunstmuseum, 1940, no. 130 – Berne, Kunsthalle, 1946, no. 64 – Basle, Kunsthalle, 1949, no. 174 – Winterthur, Kunstmuseum, 1949, no. 230 – Paris, Petit Palais, 1959, no. 142 – Lausanne, Palais de Beaulieu, 1964, no. 156 (ill.) – Munich, Haus der Kunst, 1968, no. 138 (ill.) – Paris, Orangerie, 1968, no. 121 (ill.) – Winterthur, Kunstmuseum, 1973, no. 288 – Winterthur, Villa Flora, 1995-97, no. 96, p. 78 (col. ill.); 1999-2000, no. 41.

Description: *A vase of red roses next to a piece of blue cloth on the edge of a table.* (JS)

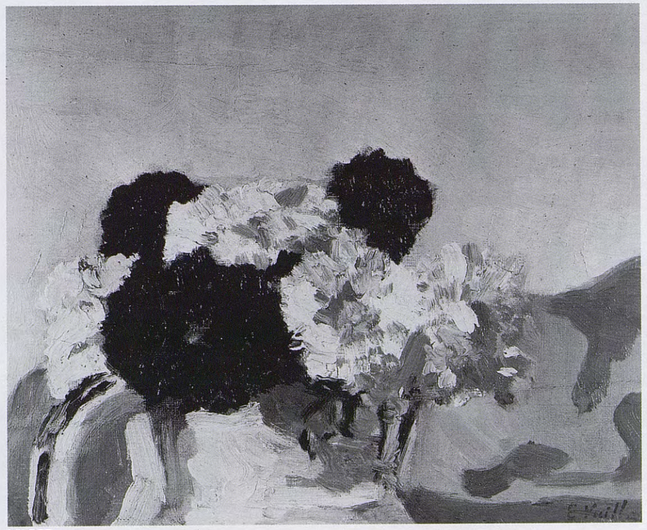

VII-256

VII-257
Red and White Carnations

1900-01
Oil on canvas, 48 × 61 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sam Salz, New York – Private collection, United States.

Bibliography: Preston 1971, p. 25, fig. 26.


VII-257



VII-258

VII-258
Daisies

1899-1900
Oil on cardboard, 33 × 47 cm
Signed, upper left: *E Vuillard*
Private collection, United States

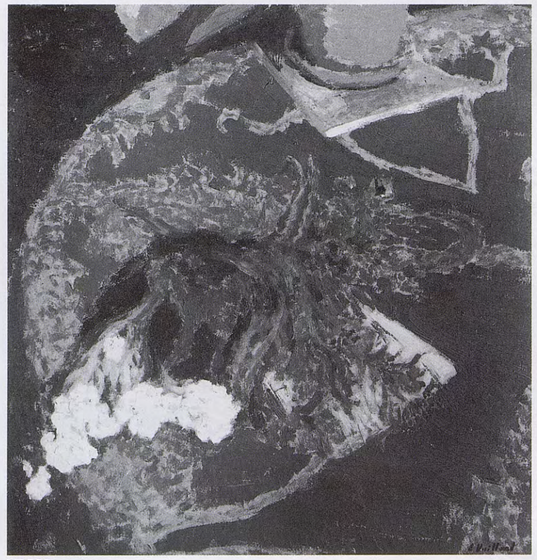
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 10497), 28 March 1900, 500 F – Eugène Blot, Paris, 30 March 1900, 1,000 F – Blot sale, Hôtel Drouot, Paris, 10 May 1906, lot 85 – Afolder, 1,550 F – Jules Chavasse, Paris – Chavasse sale, Hôtel Drouot, Paris, 22 June 1922, lot 44 (ill.) – Georges Bénard, Paris, 6,000 F – Jacques Seligmann, New York, 1930 – Downtown Gallery, New York – John D. Rockefeller, Jr., New York; John D. Rockefeller III, New York – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, 1900, no. 5 – Brussels, [La Libre Esthétique], 1904, no. 191 – New York, Seligmann, 1930, no. 33 – Cambridge, Fogg Art Museum, 1931 – Chicago, Art Institute, 1938-39, no. 28 – Washington D.C., Phillips Memorial Gallery, 1939, no. 12.

Bibliography: Chastel 1946, p. 56 (ill.).

VII-259
The Cashmere Cloth

c. 1900
Glue-based distemper on cardboard, 42 × 41.5 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland


VII-259

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21721), 13 Oct. 1919, 800 F (in partial exchange for VIII-178) – Alex Reid, Glasgow (Great Britain), 8 Jan. 1920, 2,800 F – Arthur Hahnloser, Winterthur (Switzerland); Hedy Hahnloser-Bühler, Winterthur; Hans R. Hahnloser, Berne – Private collection, Switzerland.

Exhibitions: Paris, Bernheim-Jeune, 1903, no. 8 – Glasgow, McLellan, 1920, no. 129 – Zurich, Kunsthaus, 1932, no. 140 [*Le Tapis cachemire*, 1900-05] – Winterthur, Kunstmuseum, 1937, no. 168 – Lucerne, Kunstmuseum, 1940, no. 129 – La Chaux-de-Fonds, Beaux-Arts, 1946, no. 37 – Winterthur, Kunstmuseum, 1949, no. 223 – Berne, Kunsthalle, 1951, no. 184 [*Le Châle de cachemire*] – Paris, Musée National d'Art Moderne, 1955, no. 198 [*Le Châle de cachemire aux giroflées*] – Zurich-Bremen-Bielefeld, 1982-83, no. 175 (ill.).

Bibliography: Mauner 1978, p. 254, fig. 127.

Description: *A steeply angled view of a bunch of flowers lying on a table. On the edge of the rounded table at top right is an earthenware flowerpot cropped by the picture plane.* (JS)



VII-260

VII-260
Flowerpot on a Stool

1900-01
Oil on cardboard, 48.5 × 62 cm
Signed, lower left: *E Vuillard*
Scottish National Gallery of Modern Art, Edinburgh (Great Britain), GMA 2937

Provenance: Druet, Paris – Marcel Norero, Paris – Norero sale, Hôtel Drouot, Paris, 14 Feb. 1927, lot 112 (ill.) – Paul Cremetti, Paris and London, 31,000 F – Sir John Richmond, Great Britain – Mrs David Traill, Edinburgh – Gift from Mrs Isabel M. Traill to the National Gallery of Scotland, Edinburgh, 1979; transferred to Scottish National Gallery of Modern Art, Edinburgh, 1984.

Exhibitions: Edinburgh, National Gallery of Scotland, 1980, no. 12 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 65, p. 24 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 46, p. 110 (col. ill.).

Bibliography: Thomson 1988, col. pl. 84.

Description: *A pot of flowers set centre right atop a stool by a table in the artist's studio. Their leaves stand out distinctly against the back of a boudoir chair on the left, on the seat of which lies what appears to be an unfolded sheet of paper. In the background are a double door and several stretchers propped against the wall.* (JS)



VII-261

VII-261
Moss Roses on a Paint Box

1900-01
Oil on cardboard, 36 × 43 cm
Signed, lower left: *E. Vuillard*
National Gallery of Art, Washington D.C., Ailsa Mellon Bruce Collection, 1970.17.98

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13337), 15 Sept. 1903, 300 F – Paul Rosenberg, Paris, 16 Dec. 1904, 600 F – Comte Isaac de Camondo, Paris – Bertrand, Paris – Wildenstein, New York – Mrs Ailsa Mellon Bruce, New York, 1959 – Gift from Mellon Bruce to the National Gallery of Art, Washington D.C., 1970.

Exhibitions: San Francisco, California Palace, 1961, no. 74 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 19 (ill.) – Washington D.C., National Gallery of Art, 1966, no. 176 (col. ill.); 1978, p. 108 (ill.).

Bibliography: Salomon 1968, p. 156 (col. ill.) – Preston 1971, pp. 102, 103 (col. ill.) – Walker 1975, p. 584, no. 892 (col. ill.) – Washington D.C., National Gallery of Art, 1975, pp. 374, no. 2470, 375 (ill.) – Daniel 1984, pp. 261, 263, fig. 99.

To explain the pronounced change in the artist's style *circa* 1900, recent Vuillard scholarship has repeatedly put forward the theory that he gradually came under the influence of artists in his own circle, especially Bonnard.



Pierre Bonnard, *Sweet Peas*, 1912, oil on canvas. Villa Flora, Winterthur.

This exquisitely balanced composition, with its grey, panelled door in the background (we are in the rue Truffaut studio), its atmosphere of tranquillity and silence and its book laid flat on the table, does indeed remind one of Bonnard – but a Bonnard well into the future. For *Moss Roses* is very close in manner to the *Sweet Peas* that the artist of Le Grand-Lemps would paint more than a decade later (see ill.). The facts speak for themselves: it was Vuillard who paved the way to a greater openness to light and to airier, more spacious, more contemplative compositions.

VII-262
The Blue Inkwell

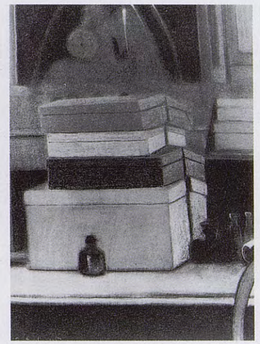
c. 1900
Oil on cardboard, 33.5 × 41 cm
Stamp 1, lower left
Castle Museum, Norwich (Great Britain), inv. no. 997.712

Provenance: Artist's studio – Jacques Dubourg, Paris, 1950 – Bernheim-Jeune, Paris – Nathan, Zurich (Switzerland) – Lefevre, London, 1961 – Private collection, London, 1963 – Castle Museum, Norwich.

Exhibitions: Milan, Palazzo Reale, 1959, no. 33 (ill.) – London, Lefevre, 1961, no. 21 (ill.)

Description: *Set on the corner of a black mantelpiece edged by a white curtain on the right are a grey book to one side of a blue inkwell, and a red book on a green box to the other. A lightly worked sketch, with the bare cardboard showing through in the background.* (AC)

The 'photographic' centering of this composition recalls that of the Edinburgh *Candlestick* (VII-125). The combination of dark grey, ochre and the red and green patches formed respectively by the book and the box is unusual for Vuillard. This silent, almost bland still life is distinctly reminiscent of certain contemporaneous compositions by Léon Spilliaert – for example, his *Boxes before a Mirror* (see ill.) – which have the same terseness but are a great deal more unsettling.



Léon Spilliaert, *Boxes before a Mirror*, 1904, pastel on paper. Musées Royaux des Beaux-Arts de Belgique, Brussels.



VII-262


VII-263


VII-264


VII-265

VII-263
Roses in a Chinese Vase

1900-01
Oil on cardboard, 49.5 × 34 cm
Signed, lower left: *E Vuillard*
Private collection, Paris

Provenance: Jos Hessel, Paris – Roger Gompel, Paris, 1938 – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, 1938, no. 30 – Paris, Kaganovitch, 1951, no. 56 – Hamburg-Frankfurt-Zurich, 1964, no. 73 (ill.).

VII-264
Bouquet in a Chinese Vase

1900-01
Oil on canvas, 35 × 27 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Paul Rosenberg, Paris, 1938 – Current whereabouts unknown.

VII-265
Anemones in a Chinese Vase

1900-01
Oil on canvas, 30.5 × 25 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Mme Prosper-Émile Weil, Paris – Durand-Ruel, Paris – Bernheim-Jeune, Paris – Dr Jacques Soubies, Paris – Étienne Sassi, Paris – Eddie Eller, New York – Mrs V. de Rachevsky, New York – Sotheby's, New York, 12 Nov. 1988, lot 393 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 50.

VII-266
Roses in a Vase

1902-03
Oil on cardboard, mounted on cradled panel, 75 × 60 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Given by the artist for a sale in the name of French painter Victor Vignon (1847-09) [originally, there was a sketch (VII-146) on the verso], Hôtel Drouot, Paris, 4 June 1903, lot 25 – Galerie Schmit, Paris, 1986, where it was separated in two – Current whereabouts unknown.

Exhibition: Paris, Schmit, 1986, no. 66 (col. ill.).

Bibliography: Warnod 1988, p. 62 (col. ill.).


VII-266


VII-267

VII-267
Maillol Statuette and Red Roses – I

1900-01
Oil on cardboard, mounted on cradled panel, 49.7 × 43.7 cm
Signed, lower left: *E. Vuillard*
Philadelphia Museum of Art, Philadelphia (Pennsylvania), The Louis E. Stern Collection, 1963-181-77

Provenance: Artist's studio – Georges Maratier, Paris – Louis E. Stern, New York – Stern gift to the Philadelphia Museum of Art, Philadelphia, 1963.

Exhibitions: Zurich, Kunsthaus, 1942-43, no. 3 – New York, Wildenstein, 1954, no. 83 (ill.) – Brooklyn, Museum, 1962-63, no. 104.

Bibliography: Marceau 1964, p. 94 (ill.) – Philadelphia 1965, p. 69 – Daniel 1984, fig. 98bis.

VII-268
Maillol Statuette and Red Roses – II

1900-01
Oil on cardboard, mounted on cradled panel, 59.7 × 66.7 cm
Signed, lower right: *E Vuillard*
Art market, London

Provenance: Alexandre Natanson, Paris – Alexandre Natanson sale, Hôtel Drouot, Paris, 16 May 1929, lot 115 (ill.) – Jerome Stoneborough, New York, 62,000 F – Kraushaar, New York, 1939 – Paul Rosenberg, New York, 1941 – Mrs Millicent A. Rogers, New York – Sale, Sotheby's, New York, 9 Nov. 1995, lot 181 (col. ill.), bought in – Private collection, New York – Lefevre, London.

Exhibitions: Brussels, [La Libre Esthétique], 1908, no. 215 – Chicago, Art Institute, 1938-39, no. 34 – Washington D.C., Phillips Memorial Gallery, 1939, no. 17 – Los Angeles, Los Angeles County Museum of Art, Jan.-March 1941, no. 64 (ill.) – London, Lefevre, 1997, no. 22, p. 47 (col. ill.).

VII-269
Still Life with *Leda*

c. 1902
Oil on cardboard, 60 × 81 cm
Signed, lower left: *E Vuillard*
Private collection, United States

Provenance: Purchased from Vuillard by Bernheim-Jeune, Paris (stock no. 13376), 17 Oct. 1903, 400 F – Albert Bernier, Paris, 11 Oct. 1904, 3,500 F – Bernier sale, Hôtel Drouot, Paris, 23 Nov. 1910, lot 57 [*La Nature Morte à la* Léda] – Druet, Paris, 1,505 F – Baron Napoléon Gourgaud, Paris, c. 1938 – Jacques Dubourg, Paris – Jacques Lindon, Paris – David Findlay Galleries, New York, c. 1957 – Private collection, Texas, 1965.

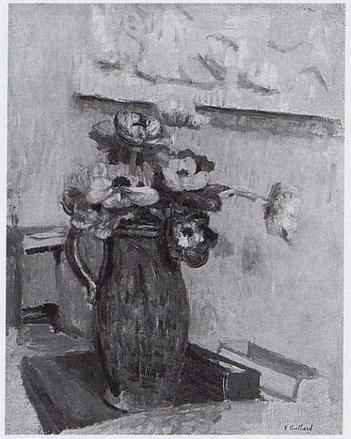
Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 67 – New York, Findlay, 1957, no. 36.

Bibliography: *Bulletin des musées de France*, no. 4, May 1938, p. 67 (ill.) – Roger-Marx 1946a, p. 78, 1946c, p. 366 (ill.); 1948c, pl. 34 – Daniel 1984, p. 261, fig. 98.

Description: *Maillol's* Leda, *a white figurine shading into ochre, stands on a table of woven Spanish grass. Next to it is a bouquet of mauve, pink and white sweet peas and mauve asters flecked with yellow in a brown stoneware jug. The delicately shaded greys in the background are offset by the black metal hooks fixing an antique bas-relief to the wall above the table.* (JS)


VII-268


VII-269


VII-270

VII-270
Anemones in a Green Jar

c. 1902
Oil on canvas, 52 × 41 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris, 1947 – Galerie Schmit, Paris, c. 1976 – Current whereabouts unknown.

Bibliography: *The Burlington Magazine*, no. 885, Dec. 1976 (ill.).

Description: *Anemones in a bright-green stoneware vase on a table. Next to the vase are two boxes of charcoal sticks, one red and the other white, both casting green shadows; and above it is a white bas-relief affixed to a light-hued wall. The white canvas shows through at lower left and in the corners on the right.* (AC)

VII-271
Bouquet of Roses and Cornflowers

c. 1902
Oil on cardboard, 25 × 24 cm
Signed, lower right: *EV*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14734, *Pot de roses bleuets*), 13 Dec. 1905, 250 F – Fayet, Paris, 24 Jan. 1906,


VII-271

part of a lot – Bernheim-Jeune, Paris (stock no. 14824), 12 Feb. 1906, 150 F – Jules Strauss, Paris, 15 Feb. 1906, 500 F – Strauss sale, Galerie Georges Petit, Paris, 15 Dec. 1932, lot 84 – Mattei, Marseilles (France), 21,500 F – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, Nov. 1908, no. 52.

Description: *A jug placed on the left corner of an occasional table between a dark-coloured fireplace and a light-hued door.* (JS)

VII-272

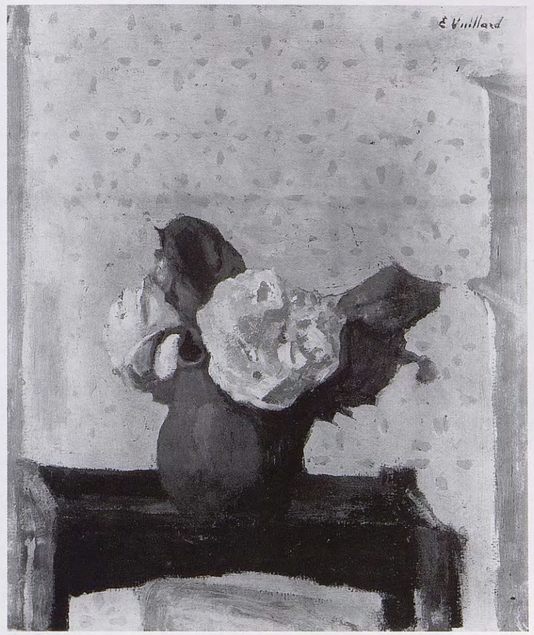
VII-272
Bouquet of Field Flowers

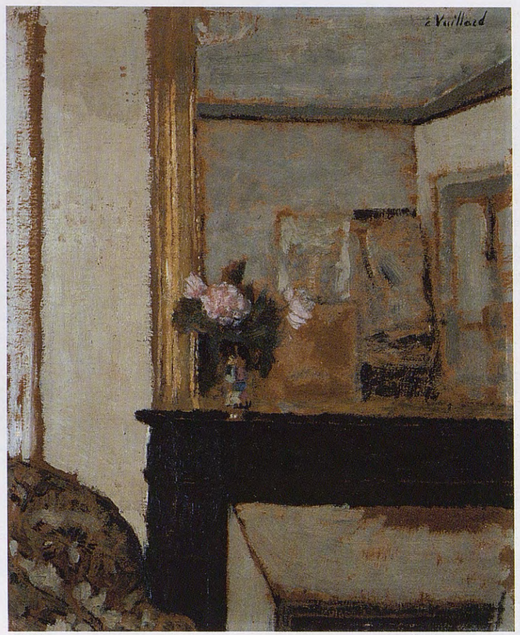
1900-01
Oil on cardboard, 46 × 38 cm
Signed, upper right: *E Vuillard*
Current whereabouts unknown

Provenance: Josse Bernheim, Paris, c. 1934 – Seized by the Nazis at the Château de Rastignac in Dordogne (France), during the German occupation, 1944 – Current whereabouts unknown.

Exhibitions: London, Tooth & Sons, 1934, no. 37 – Paris, Bernheim-Jeune, 1938, no. 21.

Bibliography: *Répertoire des biens spoliés en France* 1947, p. 241, no. 5400 (ill.).


VII-273r.


VII-274

VII-273
Roses in a Vase [recto] Woman on a Pink Couch [verso] (not illustrated)

1900-01
Oil on cardboard, 40.5 × 34.5 cm
Signed, upper right on recto: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15088), July 1906, 400 F – Gaston Bernheim de Villers, Paris, 28 August 1908, 500 F – Raphaël Gérard, Paris – Alfred Daber, Paris, c. 1957 – Paul Rosenberg, New York, c. 1979 – Mrs Doris Bry, New York – Jason Rham, New York, Sept. 2000 – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1907, no. 89 – Bristol, Royal West of England Academy, 1930, no. 96 – Paris, Bernheim-Jeune, 1930, no. 97 – Paris, Druet, 1930, no. 97 – Paris, Bernheim-Jeune, 1938, no. 24 – Paris, Daber, 1957, no. 35, 1968, no. 54; 1974, lot 34 (ill.).

Bibliography: Roger-Marx 1945a (ill.); 1948c, pl. 71.

VII-274
The Fireplace

1900-01
Oil on cardboard, mounted on cradled panel, 36.2 × 29.5 cm
Signed, upper right: *E Vuillard*
National Gallery of Art, Washington D.C., Ailsa Mellon Bruce Collection, 1970.17.99

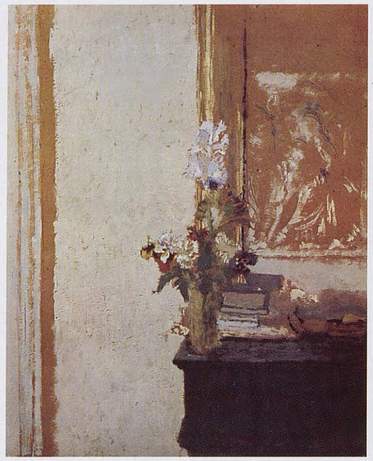
Provenance: Prince Emmanuel Bibesco, Paris; Prince Antoine Bibesco, Paris – Edward Molyneux, Paris – Mrs Ailsa Mellon Bruce, New York, 1955 – Mellon Bruce bequest to the National Gallery of Art, Washington D.C., 1970.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 20 – San Francisco, California Palace, 1961, no. 66 (ill.) – Washington D.C., National Gallery of Art, 1966, no. 186 (ill.); 1978, pp. 110, no. 2471, 111 (ill.).

Bibliography: Clay 1971, p. 218 (col. ill.) – Walker 1975, no. 891, p. 584 (col. ill.) – Washington D.C., National Gallery of Art, 1975, pp. 374, no. 2471, 376 (ill.) – Daniel 1984, pp. 100 (ill.), 264.

Description: *A black marble fireplace framing an off-white embrasure and standing out sharply against the bright wall. A gilt-framed mirror reflects the two peonies arranged in a blue-patterned white vase on the mantelpiece. Rounded back of an armchair at bottom left.* (JS)

This is the same fireplace as the one we see in *Woman Sitting near a Fireplace* (VII-212), but here the subject has been reduced to a bare minimum. The composition in some ways recalls one of Delacroix's studio views. By painting the walls white, Vuillard is able to clarify his vision and produce a cut-out-like stylization of the merest of still lifes, the most haphazard grouping of objects.



VII-275



VII-276

VII-275
Iris and Pansies

1901
Oil on cardboard, 62 × 48 cm
Signed and dated, lower right:
E Vuillard 1901
Private collection, Great Britain

Provenance: Cassirer, Berlin – Bernheim-Jeune, Paris (stock no. 14486), 11 Sept. 1905 – Maurice Fabre, Paris, 11 Dec. 1905 – Lady Berwick, Great Britain – Sale, Christie's, London, 2 July 1974, lot 70 (col. ill.) – I. A. Markovitz, London – Private collection, Great Britain.

Exhibition: Brussels, [La Libre Esthétique], 1908, no. 216.

VII-276
Figurine and Violets in an Earthenware Jug

c. 1902
Oil on cardboard, 24.4 × 28.2 cm
Signed, upper right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14822), 12 Feb. 1906, 500 F – Maurice Gangnat, Paris, 12 Feb. 1906, in a lot with a Renoir (Bernheim-Jeune, stock no. 14761), 2,000 F – Gangnat sale, Hôtel Drouot, Paris, 24-25 June 1925, lot 168 (ill.) – Édouard Jonas, Paris, 37,800 F – Jane Renouardt, Paris – Sale, Hôtel Drouot, Paris, 10 June 1937, lot 60 – Paul Rosenberg, Paris, 33,500 F – Private collection, Paris – Sale, Christie's, New York, 11 May 1994, lot 152 (col. ill.) – Current whereabouts unknown.

A superbly skilful harmony of different whites. By placing the violets partly against the white wall, partly against the shaded area, Vuillard heightens the delicate shading of this intermediate hue traditionally associated with mourning.



VII-277

VII-277
Anemones in a Jug on the Mantelpiece

1902-03
Oil on hardboard, 32 × 42 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Maurice Gangnat, Paris – Gangnat sale, Hôtel Drouot, Paris, 24-25 June 1925, lot 167 (ill.) – Jane Renouardt, Paris, 37,300 F – Sale, Hôtel Drouot, Paris, 10 June 1937, lot 61 (ill.) – Mme Lippmann, Paris, 36,000 F – Baron Robert de Rothschild, Paris, 1938 – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 30 – Paris, Musée des Arts Décoratifs, 1938, no. 130.

Bibliography: Gros 1928b, p. 930.



VII-278

VII-278
The Decorated Jug

c. 1902
Oil on canvas, 28.5 × 24 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *A small green bouquet in a grey-blue earthenware pitcher with a yellow-red and dark-blue pattern, presented against a rudimentary grey background.* (AC)

VII-279
Anemones in a Jug

c. 1902
Oil on cardboard, 31.8 × 31.8 cm
Signed, lower right: *E Vuillard*
Private collection, Canada

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (no. stock 21844), Dec. 1919, 6,000 F – Thomas Justice & Sons, London, 31 Dec. 1919, part of a lot – Robertson & Bruce, Dundee (Great Britain) – Francis S. O. Burne, London – Thomas Gibson Fine Art, London, 1979 – George Gardiner, Toronto (Ontario) – Private collection, Canada.

Description: *Purple-red and orange-yellow anemones among bluish-green leaves in a pitcher with a blue and yellow, Breton-style pattern on the corner of a green marble mantelpiece. Part of the gilt frame of the mirror in which some of the flowers are reflected is visible above the bouquet. Beige-orange tinge to the wall on the left.* (JS)

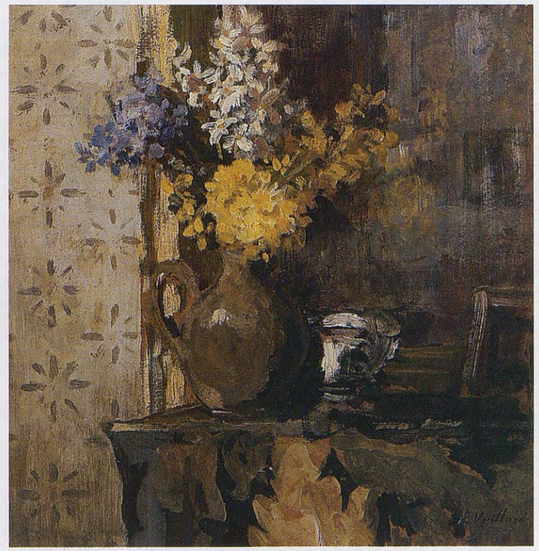
VII-280
Vase of Spring Flowers

1902-03
Oil on cardboard, mounted on cradled panel, 37.5 × 35.8 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Raphaël Gérard, Paris – Galerie Schmit, Paris – Current whereabouts unknown.



VII-279



VII-280



VII-281

VII-281
Window with Railing, Rue Truffaut

c. 1902
Oil on cardboard (?), 46.5 × 32 cm
Signed, lower left: *E. Vuillard*
Current whereabouts unknown

Provenance: Albert Pra, Paris – Pra sale, Galerie Charpentier, Paris, 17 June 1938, lot 53 (ill.), 16,000 F – Galerie Bellier, Paris – Jacques Helft, Paris – Maurice Newton, New York – Sale, Sotheby's, New York, 26 April 1972, lot 45 (col. ill.) – Current whereabouts unknown.

Description: *A vase of flowers on a low table before a wide-open window overlooking several low houses. Vacant armchair in the foreground.* (AC)



VII-282

VII-282
Open Window Overlooking a Small Garden

1902-03
Oil on cardboard, 61.5 × 34.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Feilchenfeldt, Zurich (Switzerland) – Sale, Stuttgarter Kunstkabinett, Stuttgart, 1 Dec. 1955, lot 2037 (ill.), bought in – Bemberg, Switzerland, c. 1958 – Private collection.

Description: *An open window, a low railing and a vivid light-green tree surrounded by grey buildings beneath a white sky. The leaves of the bouquet in the foreground echo the green accent of the foliage outside. A rudimentary sketch, which makes broad use of the grey cardboard support.* (AC)

VII-283
Courtyards Seen from a Window

c. 1902-03
Pastel on paper, mounted on cardboard, 65 × 48 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Renou et Poyet, Paris – Lefevre, London – Stanley S. Snellenburg, Philadelphia (Pennsylvania) – George N. Cowen, New York – Sale, Christie's, New York, 7 Nov. 1979, lot 28 (col. ill.) – Sale, Sotheby's, New York, 11 Nov. 1999, lot 246 (col. ill.), bought in – Private collection – Sale, Sotheby's, New York, 8 Nov. 2001, lot 126 (col. ill.), bought in. – Sale, Hôtel George V, Paris, 19 Dec. 2001, lot 66B (col. ill.) – Private collection, Paris.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 14 – London, Wildenstein, 1950, no. 15 [*The Backyards*] – London, Lefevre, Nov.-Dec. 1958, no. 18 (ill.).

Bibliography: *Welt-Kunst*, 1 Dec. 1958, p. 5 (ill.).

Description: *Two courtyards, one behind the other, seen through a rectangular green window frame: the first, delimited by a house on the left and a low white building opposite the viewer, shelters light-green vegetation and a patch of duller foliage on the right; the second is hedged in by two mauve-walled buildings flanking a house with a zinc roof, surmounted by a chimney stack reaching into the mauve-grey sky.* (AC)



VII-283



VII-284

VII-284
The Courtyard in Autumn

1900-01
Oil on cardboard, 32.5 × 77 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Roger Marx, Paris – Marx sale, Galerie Manzi, Joyant & Cie, Paris, 11-12 May 1914, lot 85 [*Cour en automne*] – Claude Roger-Marx, Paris, 3,500 F – Private collection, Paris.

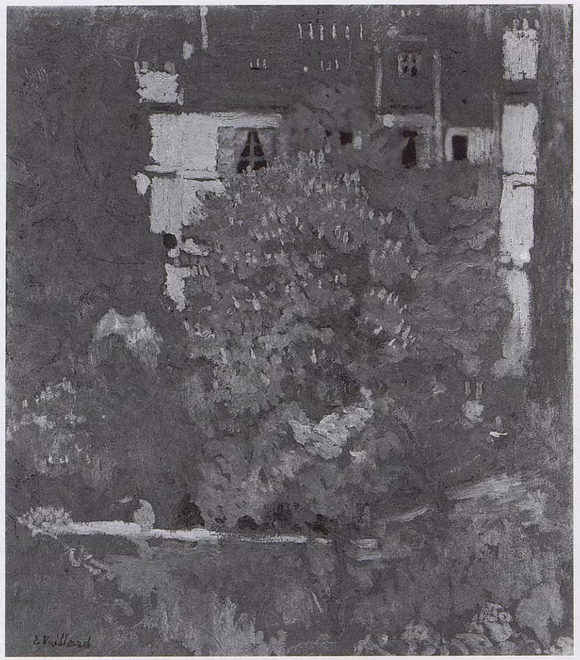
Exhibitions: Paris, Cardo, 1931, no. 54 – Paris, Braun, 1932, no. 44 – Paris, Galerie Beaux-Arts, 1934, no. 153 – Paris, Musée des Arts Décoratifs, 1938, no. 68 [*La Cour en automne*] – Paris, Charpentier, 1948, no. 27 – Paris, Durand-Ruel, 1961, no. 21 – Paris, Orangerie, 1968, no. 81 (ill.).

Bibliography: Roger-Marx 1946a, pp. 38 (ill.), 55, 61-63, 80, 141; 1948c, pl. 40; 1951, p. 22 (ill.); 1968, p. 42.

Description: *A succession of façades shading from slate-grey to russet; the sun plays over the window panes and casts the shadows of bare trees on the stone walls, which they partly screen with their black trunks.* (JS)

The elongated format of this composition almost certainly reflects Vuillard's work during the preceding months on such large decorations as the *Île-de-France Landscapes* (VII-63 to VII-66). The framing of the composition, however, is almost pre-cinematographic, with a panoramic 'panning' over buildings that at first glance appear to have little significance. The cardboard ground is visible throughout and breathes life into the tawny, autumnal colours. Few of Vuillard's works give as clear a measure of his genius for creating subtle harmonies of grey, for mysteriously combining muted tones and making them scintillate. Claude Roger-Marx, who originally owned this picture, gives an especially telling description of it: 'Never before, perhaps, had he painted so complete a landscape as *The Courtyard in Autumn* (1898). With a precision that recalls the 1888 still lifes, he has juxtaposed various greys on a succession of low buildings, and in particular a many-sided structure on whose windows the sunlight plays. The base of their façades is half-hidden by trees, whose bare trunks are sharply delineated against the stone. Though greens have been banished, the last, soft tones of autumn still hold sway. An exquisite symphony in slate-grey, pearly grey and fawn-grey, drawing its richness from its monochrome tones. The structure of these modest buildings, which have a provincial tranquillity, for all that they are located in Paris, is set down in exquisite detail, but without dryness. Almost none of the Impressionists, with the exception of Jongkind, had this gift for expressing the density of solids and the hardness of stone. The unity, light and balance of *The Courtyard in Autumn* make it a classic work.'[1]

[1] Roger-Marx 1946a, pp. 61-62.


VII-285

VII-285
The Chestnut Trees, Rue Truffaut

1900-01
Oil on cardboard, 42 × 36 cm
Signed, lower left: *E. Vuillard*
Fondation Rau pour le Tiers-Monde, Zurich (Switzerland)

Provenance: Artist's studio – Georges Maratier, Paris – Feilchenfeldt, Zurich – Fondation Rau pour le Tiers-Monde, Zurich.

Exhibitions: London, Marlborough, 1954, no. 64 – Zurich, 1964, no. 148.

Description: *The composition's superlatively soft tones are blended harmoniously with the brown cardboard support.* (JS)


VII-286

VII-286
Little Girl Dancing in the Garden

c. 1899
Oil on cardboard, 34.8 × 31.6 cm
Signed, lower right: *E Vuillard*
Art market, Paris

Provenance: Arthur Fontaine, Paris – Fontaine sale, Hôtel Drouot, Paris, 13 April 1932, lot 78 [*Au jardin*] (ill.) – Jos Hessel, Paris, 6,800 F – Sale, Hôtel Drouot, Paris, 2 July 1936, lot 139bis, 6,600 F – M. Roche, c. 1938 – Girard, Paris – Arthur Tooth & Sons, London – Mrs V. H. Deuchar, Great Britain – Michel Fontaine, Paris – Galerie Brame and Lorenceau, Paris, c. 1988.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 102 [*Femme et enfant dans un jardin, devant une maison*, c. 1902] – London, Tooth & Sons, April-May 1969, no. 25 (ill.) [*La Danse*].

Description: *Back view of a woman in a tartan blouse with a black velvet collar and a white apron over her skirt, watching a little girl dance in the space between a flowerbed on the right and a tree branch on the left. In the background we see the Fontaine's house at Mercin.* (JS)


VII-287

VII-287
Women and Child in the Garden at Mercin

c. 1899
Oil on paper, mounted on hardboard, 33.5 × 45.5 cm
Stamp 1, lower left
Art market, Paris

Provenance: Maurice Denis, Saint-Germain-en-Laye (France) – Private collection, Alençon (France) – Galerie Berès, Paris, 1990.

Exhibition: Paris, Berès, 1990, no. 123 (col. ill.).

Description: *A small girl in white (Jacqueline Fontaine) is seen running across a grey-green lawn in the foreground right. Two women stand in the background, on either side of a tree with grey-green leaves before a yellow-ochre wall punctuated by a black window; the one on the left is wearing a yellow blouse, the one on the right an ultramarine skirt and a red-striped blouse.* (JS)

VII-288
Little Girl Playing with a Shuttlecock

c. 1899
Design for lithograph (R-M 46)
Pastel on paper, 45.4 × 34.9 cm
Stamp 3, lower right
Smith College Museum of Art, Northampton (Massachusetts), SC 1984:10-65

Provenance: Artist's studio – Galerie Berès, Paris, 1956 – Sale, Gutekunst & Klipstein, Berne, 22 Nov. 1956, lot 337 – Selma Erving, United States – Selma Erving, class of 1927, bequest to the Smith College Museum of Art, Northampton, 1984.

Exhibitions: Paris, Berès, 1956, no. 74 – Hartford-Hanover-Boston, 1973-74, no. 71 (ill.).

Description: *Seated at bottom left is a young woman in a lemon-yellow blouse, holding a baby in white in her lap. The scene takes place at the Fontaines' house at Mercin, and the little girl dancing is presumably Jacqueline Fontaine. Study for a lithograph for the Vollard album.* (JS)


VII-288

VII-289
Silhouette of a Child in Front of a Round Table

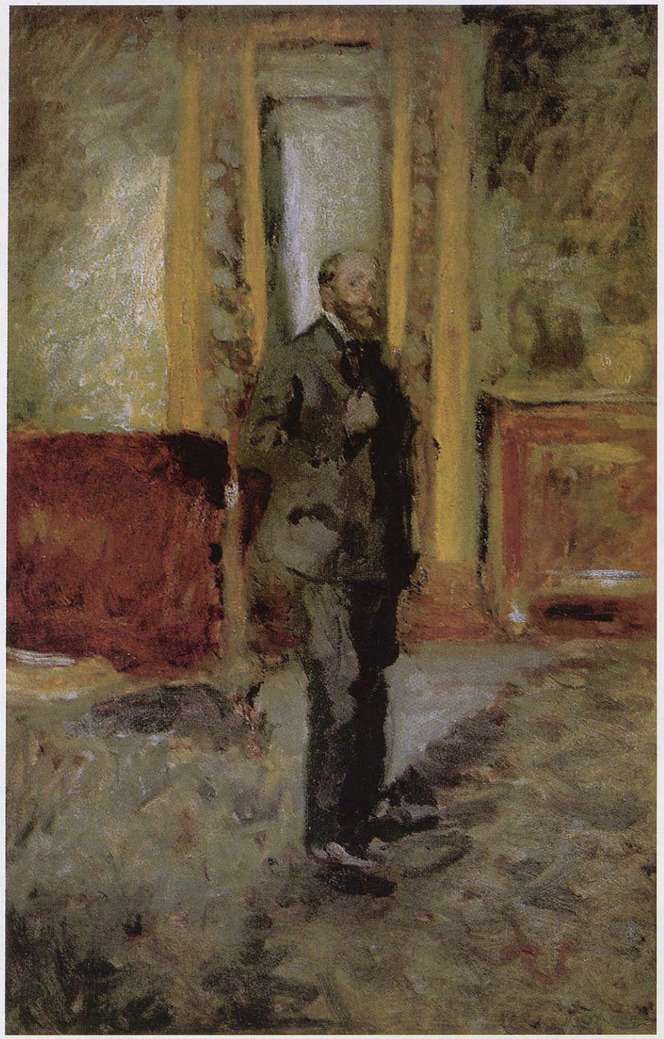
c. 1899
Oil on cardboard, 37 × 35 cm
Stamp 1, lower right
Private collection, Great Britain

Provenance: Artist's studio – Hector Brame, Paris – Lefevre, London, 1956 – Charles W. Engelhard, Great Britain – Sale, Sotheby's, London, 28 March 1973, lot 55 (ill.) – Wolpe Gallery, London – I. A. Markovitz, London, c. 1978 – Private collection, Great Britain.

Exhibition: London, Lefevre, Oct.-Nov. 1957, no. 23 (ill.).

Description: *Back view of a little girl in a tartan dress seen from above approaching a table with a grey-green cloth strewn with various black and white objects. Patches on the left suggest that the scene is set in a garden.* (AC)


VII-289



VII-290

VII-290
Full-Length Self-Portrait

c. 1900
Oil on canvas, 77.5 × 49 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Comtesse de Maistre, Paris – Renou et Poyet, Paris – Cadby-Birch, New York – Larry Aldrich, New York, c. 1959 – Aldrich sale, Sotheby's, New York, 30 Oct. 1963, lot 21 (col. ill.) – Private collection, United States.

Exhibitions: New York, Cadby-Birch, 1952, no. 9 (ill.) – Richmond-Atlanta, 1959, no. 56 (ill.).

Bibliography: *Apollo* 78, no. 19, Sept. 1963, p. 47 (ill.).

Description: *The artist in grey, his hands on the lapels of his jacket, standing in a somewhat defiant, sidewise posture in front of a yellow door-frame between two items of red furniture. Grey reflections on the floor.* (AC)

Aside from a youthful watercolour and a handful of caricatures of himself, this is the only full-length self-portrait in Vuillard's œuvre. The artist, actually rather short in real life, exaggerates his stature here. His newly acquired status as a painter to the rich gives him an air of self-confidence. The setting is generally considered to be Amfréville, but the furniture seems too elegant for a country house in Normandy. In a contemporaneous drawing still more original than the present composition (see ill.), the artist depicts himself as a dandy (wearing a jacket and hat of, for him, unwonted elegance) reflected in a wardrobe mirror. The surroundings hinted at in the sketch seem to confirm those of the canvas. In both works Vuillard, who is known to have exasperated his female admirers, from Misia to Lucy, by going about in a threadbare jacket and trousers all but worn through at the knees, has some fun at at his own expense.[1]



E. V., *Self-Portrait*, c. 1900, graphite on paper, 14.3 x 11.1 cm. Private collection.

[1] Salomon 1953, pp. 41, 43.



VII-291

VII-291
Georges Feydeau and His Wife

1901
Glue-based distemper on cardboard,
46 × 78 cm
Signed, upper left: *E Vuillard*
Private collection

Provenance: Georges Feydeau, Paris, 1901 – Bernheim-Jeune, Paris (stock no. 16276), 23 Nov. 1907, 1,500 F – Baron Bruno Caccamisi, Paris, 28 Dec. 1907, 2,200 F – Albert-Sancholle Henraux, Paris, c. 1922; Mme Sanchez Abreu, Paris; Jacques Abreu, Paris – Alex Maguy, Paris – Private collection.

Exhibitions: Paris, Allard, 1921 – Paris, Hôtel de la Curiosité, 1922, no. 162 – Paris, Musée des Arts Décoratifs, 1938, no. 121 [*Monsieur et Madame Feydeau assis sur un canapé*, c. 1905] – Berne, Kunsthalle, 1946, no. 49 – Paris, Schmit, 1978, no. 61, col. ill..

Bibliography: Schweicher 1949, pp. 105-106 – Daniel 1984, fig. 54 – Thomson 1988, pp. 73, 96, col. pl. 83 – Warnod 1988, p. 92 (col. ill.).

Description: *The couple is seated at either end of a couch: Madame Feydeau is depicted full-face, upright in her black dress, her hands in her lap, while her husband leans back nonchalantly in grey trousers and a yellow jacket, smoking a cigar. To the left is an armchair, to the right a table. The rug is red, and the upholstery of the couch shades into purples and greens below the blue-grey panelled wall.* (JS)

The painting has an almost satirical edge to it and calls to mind several portraits by Manet and Degas in which the sitter is seen sprawled in a large armchair (Manet's *Berthe Morisot Resting*[1] for instance). Vuillard, however, with his natural gift for character sketch, gives his own particular twist to the scene. Georges Feydeau (1862-1921) was at the height of his success at the time this picture was painted, and his popular light comedies – from *Un fil à la patte* (1894) to *Le Dindon* (1896) and *La Dame de chez Maxim's* (1899) – were all the rage with Parisian theatre-goers. A lover of contemporary art, Feydeau was regularly seen at the Bernheim-Jeune gallery; his wife, Marie-Anne Carolus-Duran, was the daughter of the celebrated *salonard*. The couple had two children at the time: Germaine, born in 1890 and later to become Madame Tartière (*Germaine Tartière*, XI-247); and Michel, whom Vuillard depicts crawling about in *The Infant on the Carpet (Michel Feydau)* I and II (VII-296 and VII-297). This double-portrait of the Feydeaus testifies to a shift in Vuillard's cultural interests at the turn of the century, his attraction to a richer, more care-free bourgeoisie.



E. V., preparatory drawing for *Georges Feydeau and His Wife*, graphite on paper, 8.9 x 10.6 cm.
Private collection.



E. V., preparatory drawing for *Georges Feydeau and His Wife*, graphite on paper, 9.9 x 13.4 cm.
Private collection.

The element of caricature lies not just in the conjunction of two contrasting poses, and the relationship between the two figures and the ornate, *nouveau riche* décor; it is also there in the mocking gaze of the playwright's wife. The texture of the underlying cardboard support is sensed throughout the composition. A preparatory drawing by the artist shows an almost identical scene (see ill.); however, a quick sketch in one of his sketchbooks (see ill.) reveals that Vuillard had initially reversed the poses and had placed the two figures on a similar but narrower couch, against a subtly suggested background of wallpaper. Even in his sketches, Vuillard was inclined to be obsessively precise – Feydeau once quipped, *'Vuillard, c'est le peintre de la punaise'* ('Vuillard is the painter of the drawing-pin').[2] The original setting was thus probably not the panelled salon of the double-portrait. Yet the humorous vein is already present in that first sketch, in Feydeau's fixed stare and his wife hiding her face behind her hand, both of them throughly exasperated it seems, like a couple having a row in a cheap comedy of married life.

[1] Édouard Manet, *Berthe Morisot Resting*, c. 1870, oil on canvas, 148.7 × 111 cm, Museum of Art, Rhode Island School of Design, Providence (Rhode Island).
[2] Quoted in Dauberville 1967, p. 365.



VII-292

VII-292
Study for the Portrait of Madame Delierre

c. 1901
Oil on cardboard, 46 × 54.5 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Barreiro, Paris – Maurice Laffaille, Paris – David Findlay, New York, 1963 – Mr and Mrs Leon Amar, Palm Beach (Florida), 1963 – Sale, Sotheby's, New York, 13 Nov. 1997, lot 255 (col. ill.), bought in.

Exhibition: New York, Findlay, 1963, no. 43 (ill.).

Exhibitions: New York, French Pavilion, 1939, no. 160 (ill.) – New York, Bignou, 1947, no. 14 – Northampton, Smith College, 1950, no. 36 – New York, The Museum of Modern Art, 1951 – New York, Rosenberg, March-April 1953, no. 6, (ill.) – Cleveland-New York, 1954, pp. 101, p. 28 (col. ill.) – New York, Knoedler, 1960, no. 15 (ill.) – New York, Public Education Association, 1966, no. 29 (col. ill.).

Bibliography: *La Renaissance*, no. 2, May 1939, p. 27 (ill.) – *Art News* 52, no. 1, March 1953, p. 1 (col. ill.) – Chastel 1954, p. 42 (col. ill.) – *Life* 37, no. 18, 1 Nov. 1954, p. 76 (col. ill.) – *Art News* 59, no. 2, April 1960, p. 32 – Preston 1971, pp. 106, 107 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, no. 12, not exhibited – Ciaffa 1985, pp. 310-313, fig. 170.

Description: *A dark-haired woman, her hair swept up in a curious chignon, seated on a velvet sofa, with her legs stretched out in front of her. She wears a low-necked red house-dress generously trimmed with lace borders that spill all the way down to her feet. A round pedestal table is partly visible at bottom left, and a couch at bottom right. Four small pictures hang on the wall, forming a row of bright patches against a red of a somewhat lighter shade than the sitter's dress.* (JS)



E. V., preparatory drawing for *Symphony in Red*, graphite on paper, 18 × 11 cm. Private collection.



VII-293

VII-293
Portrait of Madame Delierre known as Symphony in Red

c. 1901
Oil on cradled panel, 58.5 × 65.5 cm
Signed, lower right: *E Vuillard*
Inscribed on verso: *Portrait de Mme Delierre (qui fut l'amie de Lebaudy et celle de Josse Bernheim-Jeune. C'est lui qui commanda ce portrait à Vuillard)*[1]
Private collection

Provenance: Commissioned from the artist by Josse Bernheim, Paris – Bignou, New York – Ralph F. Colin, New York, 1947 – Colin sale, Christie's, New York, 10 May 1995, lot 26 (col. ill.) – Private collection.

Red predominates on the walls, the dress and the top of the pedestal table, but in a subtle array of shades. A particularly attractive touch is the studied negligence of the richly brocaded cushions, especially the little yellow rectangles behind the sitter's head. Madame Delierre is rather like Verlaine's 'Brunette not yet had … on a black couch', striking the pose of an *Eva Prima Pandora* or, as Patricia Ciaffa observes, of Manet's *Jeanne Duval*.[2] Her bold, almost shameless gaze turns the picture into a new icon of the kept woman – and, indeed, Madame Delierre is known to have been Josse Bernheim's mistress. With the turn of the century, sensuality was undoubtedly beginning to make a discreet appearance in Vuillard's œuvre. The oriental richness of the fabrics and the heavy fragrance that wafts from this painting look forward to the odalisques that Matisse would later paint.

[1] 'Portrait of Mme Delierre (who was a friend of Lebaudy and of Josse Bernheim-Jeune. It was he who commissioned this portrait from E. V.)'.
[2] Édouard Manet, *Supposed Portrait of Baudelaire's Mistress*, called *Jeanne Duval*, c. 1862, oil on canvas, 90 × 113 cm, Szépmüvészeti Múzeum, Budapest.

VII-294
Mademoiselle Feydeau in a White Dress

1901
Oil on cardboard, 31.5 × 29.9 cm
Signed, lower right: *E. Vuillard*
The Ackland Art Museum, University of North Carolina, Chapel Hill (**North Carolina**), 73.40.2

Provenance: Artist's studio – L'Œil Galerie d'Art, Paris – O'Hana, London – Spencer A. Samuels & Co., New York, c. 1972 – The Ackland Art Museum, University of North Carolina, Chapel Hill.

Description: *On the right, in a white dress gathered at the waist with a large black bow, is a girl seen in profile in the attitude of someone sewing. Further back, in the centre, is the silhouette of a chestnut-haired woman presented full-face against several details of white woodwork; a horizontal brown band conceals the lower part of her bust. The faded orange hue of the circle below the girl's skirt reappears in the two rectangles at the top. Cardboard ground visible throughout.* (JS)

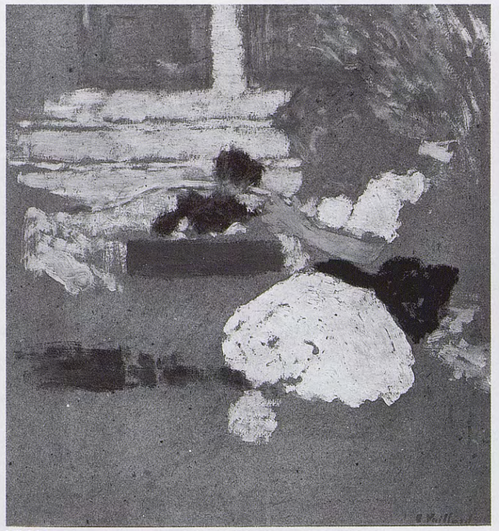
VII-295
Germaine Feydeau in an Armchair in a White Dress

1901
Oil on cardboard, mounted on cradled panel, 43.5 × 40 cm
Signed and dated, lower left:
E Vuillard 1901
Private collection

Provenance: Georges Feydeau, Paris – Jos Hessel, Paris, 1935 – Bellanger, Paris, c. 1936 – Gabriel Cognacq, Paris – Cognacq sale, Galerie Charpentier, Paris, 14 May 1952, lot 63 (ill.) – Joseph Gruss, United States – Private collection.

Exhibitions: Paris, Rosenberg, 1936, no. 29 – Paris, Bernheim-Jeune, 1938, no. 57; May-July 1949, no. 66.

Description: *A symphony in grey dominated by the sharp black inflection of the girl's velvet belt. The armchair she sits in is reddish-brown, the rug red. A vase of roses stands on a small table in front of a half-open door, which casts a grey shadow on the panelled wall.* (JS)



VII-294



VII-295



VII-296

VII-296
The Infant on the Carpet (Michel Feydeau) – I

1901
Oil on cardboard, 37 × 52 cm
Private collection, United States

Provenance: Sale, Hôtel Drouot, Paris, 28 Jan. 1942, lot 97 – René Drouin, Paris – Wildenstein, New York – Mrs John Wintersteen (Bernice McIlhenny), Villanova (Pennsylvania), 1956; on loan to the Philadelphia Museum of Art, summers 1967-74 – Sale, Sotheby's, New York, 21 May 1981, lot 542 (col. ill.) – Private collection, United States.

Exhibitions: Paris, Drouin, 1942 – New York, Wildenstein, Oct.-Nov. 1964, no. 35 (ill.) – San Francisco-Santa Barbara, 1966, no. 41 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 62 (ill.).

Bibliography: Preston 1971, pp. 122, 123 (col. ill.) – Makarius 1989, pp. 9, 31, 32 (col. ill.).

Bibliography: Leclère 1920, p. 106 (ill.) – Roger-Marx 1946a, p. 58 (ill.), 117; 1948c, fig. 64 – Schweicher 1949, p. 48 – Glasgow 1953, pp. 78; 1955, p. 30; 1967, p. 110 (ill.); 1985, p. 146 (col. ill.) – Cogeval 1993b, pp. 90, 91 (col. ill.); exhib. cat., Florence, 1998, p. 190.

Description: *A baby in white crawling about on a richly decorated carpet surrounded by drawing-room furniture, of which we see only the lower part.* (JS)

Vuillard, fascinated at the time by every gesture and babbled syllable of his little niece, Annette, shows his sympathy with the infant world by placing himself at the same level of vision as the 'little chap', as he called the Feydeaus' baby son. Spellbound by the giant furniture all round him, of which the feet alone are visible, constantly off-balance on the versicoloured surface of the carpet and all but indistinguishable from its richly decorated patterns, the child takes in reality with a gaze full of confidence and curiosity. A preparatory drawing by the artist (see ill.) shows that from the outset he accorded disproportionate importance to the rug. His intention was clearly to make us sensitive to a specific situation – that of the child lost in a world of giants – rather than to paint a portrait in the strict sense of the term. Notice, too, how the magical simplicity of the *petit-bourgeois* interiors that constituted Vuillard's world prior to 1900 has given way to the comfortable furniture and conspicuous luxury that were henceforth to be his chosen milieu. Yet, though his iconography now shows a clear shift towards the captured instant and the picturesque notation, the dense and close-knit style of this composition still has affinities with the works of his Nabi period.



E. V., preparatory drawing for *The Infant on the Carpet (Michel Feydeau) - II*, graphite on paper, 9.9 x 13.3 cm. Private collection.



E. V., preparatory drawing for *The Infant on the Carpet (Michel Feydeau) – II*, graphite on paper, 9.9 x 13.3 cm. Private collection.

VII-297
The Infant on the Carpet (Michel Feydeau) – II

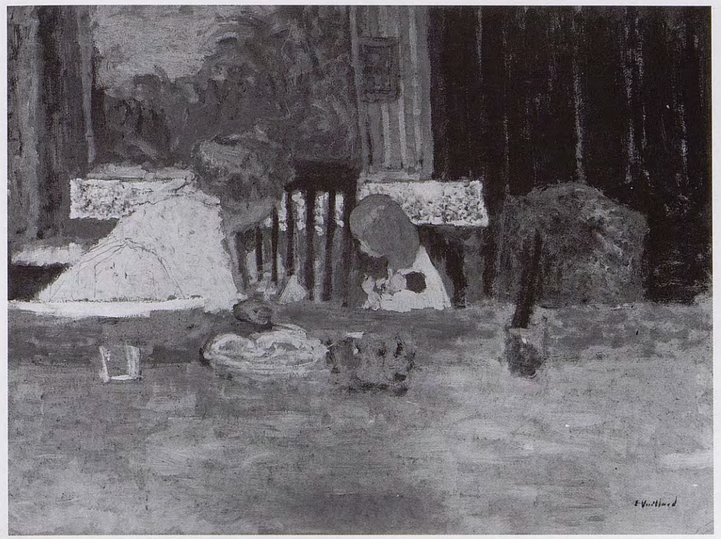
1901
Oil on hardboard, 35.6 × 52.7 cm
Signed, lower right: *E. Vuillard*
Art Gallery and Museum, Glasgow (Great Britain), Inv. 2428

Provenance: Purchased from the artist by Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21716), 14 Sept. 1919, 8,000 F – Thomas Justice & Sons, London, 14 Oct. 1919, 12,200 F – William McInnes, Glasgow – McInnes bequest to the Art Gallery and Museum, Glasgow, 1944.

Exhibitions: Glasgow, Art Gallery and Museum, 1943, no. 10; 1945, no. 36 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 63, p. 59 (ill.) – Florence, 1998, no. 68, p. 108 (col. ill.).



VII-297



VII-298

VII-298
Olga Natanson and Her Daughter, Marcelle

c. 1902
Oil on cardboard, 43 × 58.3 cm
Signed, lower right: *E Vuillard*
Private collection, Germany

Provenance: Jan Verkade – Private collection, Buchau am Federsee (Germany).

Exhibitions: Bad Buchau, Schloss, 1947 – Paris, Musée National d'Art Moderne, 1955, no. 203 [*Mère et enfant*] – Milan, Palazzo Reale, 1959, no. 47 – Zurich, 1964, no. 144 – Amsterdam-Quimper-Albstadt, 1989, no. 96 (ill.).

VII-299
The Dining-Room, Alexandre Natanson and His Daughter, Marcelle

c. 1902
Oil on cardboard, mounted on cradled panel, 24 × 47 cm
Signed, upper right: *E Vuillard*
Current whereabouts unknown

Provenance: Alexandre Natanson, Paris – Bernheim-Jeune, Paris (stock no. 20143, *Esquisse de salle à manger*) and Jos Hessel, Paris, 13 Jan. 1914, 1,000 F – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Bernheim-Jeune, Paris (stock no. 21950), 23 Feb. 1920, 5,000 F – Henri Canonne, Paris, 19 July 1923, 7,500 F – Lefevre, London, 1942 – Mrs S. Kaye, Denham (Great Britain), 1943 – Lefevre, London, 1945 – Arthur Jeffress, London, 1945 – Lefevre, London, 1953 – Robert Monley, Great Britain, 1953 – Lefevre, London, 1954 – Terence Rattigan, Great Britain, 1955 – Sale, Sotheby's, London, 1 July 1959, lot 127 – World House Gallery, New York – Sale, Sotheby's, London, 5 Dec. 1962, lot 152 – Arthur Tooth & Sons, London – Cecil Bernstein, London, 1962 – Sale, Christie's, London, 24 June 1991, lot 10 (col. ill.) – Current whereabouts unknown.

Exhibitions: London, Lefevre, Nov. 1954, no. 19 (ill.) – London, Tooth & Sons, April-May 1969, no. 18 (ill.)

Description: *On the far left is a man with a goatee, sitting on his own beside a line of empty chairs; facing him in the foreground right is what appears to be a little girl.* (JS)



VII-299



VII-300

VII-300
Madame Arthur Fontaine with a Pink Shawl

1903
Oil on cardboard, 44.2 × 38.2 cm
Signed, lower right: *E Vuillard*
The Art Institute of Chicago, Chicago (Illinois), Charles H. and Mary F. S. Worcester Collection, 1947.118

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13494), 6 Jan. 1904, 700 F – Adolphe Tavernier, Paris, 7 Jan. 1904, 850 F – Tavernier sale, Hôtel Drouot, Paris, 15 April 1907, lot 58 [*La Dame à l'écharpe rose*], (ill.) – Galerie Astre, 2,600 F – Jules Charasse, Paris – Charasse sale, Hôtel Drouot, Paris, 22 June 1922, lot 45 (ill.) – S. Sevadjian, Paris, 10,300 F – Sevadjian sale, Hôtel Drouot, Paris, 2-3 June 1927, lot 43 (ill.) – Dru, Paris, 32,500 F – De Hauke, New York – Charles H. Worcester, Chicago, 1928; on loan to the Art Institute of Chicago, Chicago, 1930 – Worcester gift to the Art Institute of Chicago, 1947.

Exhibitions: Pittsburgh, Carnegie, 1929, no. 142 – Chicago, Art Institute, 1933, no. 719, 1934, no. 289; 1938-39, no. 32 – Washington D.C., Phillips Memorial Gallery, 1939, no. 14 – New York, The Metropolitan Museum of Art, 1941, no. 118 – Toronto-San Francisco-Chicago, 1971-72, no. 61 (ill.).

Bibliography: *International Studio* 46, no. 398, July 1930, p. 57 – Chicago, Art Institute, 1933, p. 117 – Rich 1938a, p. 85, no. 96, pl. LIII; 1938b, frontispiece – *Bulletin of The Art Institute of Chicago* 32, no. 7, 1st part, Dec. 1938, p. 103 (ill.) – *Art Digest* 13, 15 Dec. 1938, p. 18 (ill.) – Chicago, Art Institute, 1961, p. 478 – Cunningham 1967, p. 62 (col. ill.) – Chicago, Art Institute, 1968, p. 40 (col. ill.) – *Calendar of The Art Institute of Chicago* 66, Jan. 1972, p. 3 (ill.) – Brettell 1987, pp. 84, 86, 89 (col. ill.).

The sitter is portrayed in *profil perdu*, as Valentine Synave would be at a later date (see X-233). The multicoloured oriental rug features prominently in all the works Vuillard painted at Arthur Fontaine's home in the avenue de Villars.



VII-301

VII-301
Madame Arthur Fontaine by a Lamp

c. 1903
Oil on cardboard, 49 × 27 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Arthur Fontaine, Paris; Denys Fontaine, Paris – Jean Lévy, Paris – Sale, Sotheby's, London, 28 June 1976, lot 24 (ill.), bought in – Sale, Sotheby's, London, 1 July 1982, lot 468 (ill.) – Sale, Sotheby's, London, 26 June 1985, lot 127 (col. ill.), bought in – Sale, Sotheby's, London, 5 April 1989, lot 110 (col. ill.), bought in – Private collection.

Exhibition: Paris, Charpentier, 1944, no. 150.

Description: *A drawing-room, its green walls hung with pictures, with a seated lady in a black dress and pink shawl, seen in three-quarters profile. The lamp with a red shade on a small table to her right casts its light on the bright tabletop and on her knees; a green shadow accentuates the highlight on her cheek. A broadly worked sketch.* (AC)



VII-302

VII-302
Madame Fontaine Sitting in Her Drawing-Room (study)

c. 1903
Oil on cardboard, mounted on cradled panel, 55.5 × 26.8 cm
Stamp 1, lower right
Private collection, Canada

Provenance: Arthur Fontaine, Paris; Philippe Fontaine, Paris – Sale, Palais Galliera, Paris, 27 June 1968, lot 109 – Sotheby's, London, 30 April 1969, lot 112 (ill.) – Arthur Tooth & Sons, London – Sale, Sotheby's, London, 3 April 1974, lot 81 (ill.) – Private collection – Sale, Sotheby's, New York, 18 Dec. 1981, lot 5 (ill.), bought in – Private collection – Sale, Sotheby's, London, 30 Nov. 1994, lot 252 (col. ill.) – Private collection, Montreal (Quebec).

Description: *A stout, dark-haired lady sitting by a table; yellow and green details of a bookcase in the background. A rudimentary sketch.* (AC)



VII-303

VII-303
Madame Arthur Fontaine in Black (study)

c. 1903
Oil on cardboard, 39.5 × 25.2 cm
Private collection, Switzerland

Provenance: Arthur Fontaine, Paris; Denys Fontaine, Paris – Hector Brame, Paris – Berggruen, Paris, 1966 – Brook Street Gallery, London – Sale, Galerie Motte, Geneva, 1 July 1973, lot 515 (col. ill.) – Pierre Besuchet, Geneva.

Description: *A lady in a black dress, with a pink shawl draped over her shoulders, looking towards the right. Behind her is a yellow wall-hanging defined by the bare cardboard ground. A quick sketch.* (AC)



VII-304



VII-305

VII-304
The Piano Lesson (Madame Arthur Fontaine and Her Daughter)

1903-04
Oil on cardboard, 58 × 52 cm
Signed, lower left: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13579, *La Leçon de piano*), 19 March 1904, 800 F – Lucien Sauphar, Paris, 12 April 1904, 2,000 F – Jeanne Lanvin, Paris; Comtesse Jean de Polignac, Paris – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, 1904, no. 33; Nov. 1908, no. 49 – Paris, Rosenberg, 1936, no. 26 – Berne, Kunsthalle, 1946, no. 36 – Paris, Daber, 1947 – Paris, Durand-Ruel, 1961, no. 41.

Bibliography: Roger-Marx 1946a, p. 109 (ill.); 1948c, fig. 37 – Schweicher 1949, p. 100 – Salomon 1953, p. 100; 1961, p. 72 (ill.).

Description: *Side-view of a woman in yellow, seated before a purple-coloured grand piano. Standing next to her is a young girl in red (Jacqueline), leaning on the back of the pianist's yellow armchair. Facing the viewer on the wall behind the piano, on which a houseplant in an ornamental pink pot is set, is a large painting by Henry Lerolle. The presence of windows on either side of the composition is sensed, rather than seen: the one on the left lights up a white tablecloth in the middle ground and part of the oriental rug whose vividly coloured arabesques slope steeply into the foreground. The light and its reflections bathe the faces of the two figures in a kind of halo.* (JS)

VII-305
The White Curtain (Madame Arthur Fontaine Sewing by a Window)

1903-04
Oil on cardboard, 54 × 56 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13602), 12 April 1904, 600 F – Émile Strauss, Paris, 10 June 1904, 600 F – Strauss sale, Galerie Georges Petit, Paris, 3-4 June 1929, lot 64 (ill.) – Poniatowski, Paris, 62,000 F – Sale, Hôtel Drouot, Paris, 10 June 1937, lot 62 (ill.), 23,500 F – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, 1904, no. 34; Nov. 1908, no. 51.

Description: *Madame Fontaine seated in a pink dress, sewing by a window on the right. Through the windowpanes we glimpse houses across the street. Conspicuous against the wall on the left are an armchair upholstered in a striped yellow fabric and a very large painting.* (JS)

VII-306
Madame Arthur Fontaine with a Turkish Rug

c. 1903-04
Oil on cardboard, 46.5 × 38 cm
Signed, lower right (?)
Private collection, Oslo

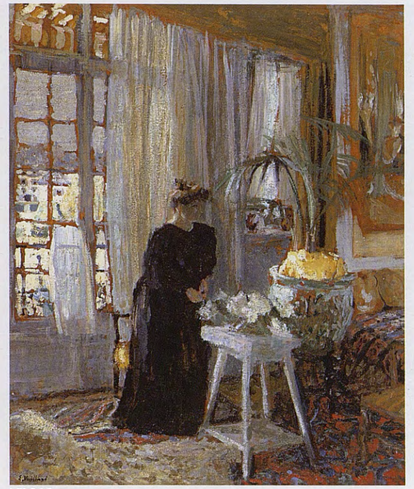
Provenance: Arthur Fontaine, Paris – Fontaine sale, Hôtel Drouot, Paris, 13 April 1932, lot 74, 4,300 F – Private collection, Oslo.



VII-306



VII-307



VII-308

VII-307
Madame Arthur Fontaine in Pink

c. 1904
Oil on hardboard, 61 × 56 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris, c. 1930; Jean-Arthur Fontaine, Paris – Sam Salz, New York – John D. Rockefeller III, New York – Private collection, United States.

Exhibitions: Paris, Théâtre Pigalle, 1930, no. 104 – Paris, Galerie Beaux-Arts, 1934, no. 158 (ill.) – The Hague, Gemeente Museum, 1936, no. 116 – Paris, Musée des Arts Décoratifs, 1938, no. 107 [*Intérieur*] – Paris, Musée National d'Art Moderne, 1957, no. 190 (ill.) – Munich, Haus der Kunst, 1968, no. 99 (col. ill.) – Paris, Orangerie, 1968, no. 115 (col. ill.) – Sydney-Melbourne-New York, 1975, no. 113 (ill.).

Bibliography: Chastel 1946, p. 94 – Roger-Marx 1946a, p. 67 – Courthion 1958, col. pl. 2 – Roger-Marx 1968, col. pl. 20 – Preston 1971, pp. 114, 115 (col. ill.) – Daniel 1984, p. 214, fig. 73.

Description: *A pair of armchairs with openwork wooden backs and yellow seats, on a richly decorated red, blue, green and ochre rug. On the right is a young palm shoot, and on the left a vase of white flowers on a piano draped with a cloth. In the background is a woman facing a window, through the small panes of which patches of grey, white and ultramarine indicate the presence of houses opposite.* (JS)

VII-308
Madame Arthur Fontaine in Black Standing by a Window

c. 1904
Oil on cardboard, mounted on cradled panel, 44 × 36.8 cm
Signed, lower left: *E. Vuillard*
Private collection, New York

Provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris, 1937; Philippe Fontaine, Paris – Wildenstein, New York – Private collection, New York, 1962.

Exhibitions: Paris, Galerie Beaux-Arts, 1934, no. 160 – Paris, Musée des Arts Décoratifs, 1937, no. 186 – Paris, Petit Palais, 1937, room 15, no. 3 [*Salon de l'avenue de Villars*, 1902] – Paris, Carré, 1942, no. 25 [*L'Intérieur au palmier* 1901] – New York-Waltham, 1962, no. 70 – New York, Wildenstein, Oct.-Nov. 1964, no. 31 (ill.).

Bibliography: *Art News* 61, no. 3, May 1962, p. 38 (ill.).

Description: *A slightly stooping woman in a black dress, seen against the light, standing by a window with a partly drawn tulle curtain. Daylight spills unevenly across the generously furnished room: the blue and red rug, the ochre stand in the middle, the egg-shaped pot with its teeming yellow reflections and the young palm tree growing inside it with a small red dot at its base. Bright patches of sunlit houses visible beyond the window at background left.* (AC)

The lattices of the window are defined by the cardboard support. The composition's monochrome blue-grey tonality is disrupted by a golden highlight on the upper part of the vase behind the familiar white stand (cf. *Portrait of Jacqueline Fontaine* [IX-171 and XI-202]). On the far right we dimly make out Maurice Denis' famous picture *The Muses*,[1] which belonged to Arthur Fontaine at the time. The scene is outlined in one of the artist's preparatory sketches (see ill.).

[1] Maurice Denis, *The Muses*, 1893, oil on canvas, 168 × 135 cm, Musée d'Orsay, Paris.



E. V., preparatory drawing for *Madame Arthur Fontaine in Black*, graphite on paper, 17.8 × 10 cm. Private collection.



VII-309

VII-309
Madame Arthur Fontaine and Her Children

c. 1904
Oil on cardboard, 37 × 45 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris; Philippe Fontaine, Paris – Private collection, Paris.

Exhibitions: Paris, Charpentier, 1944, no. 148; 1949, no. 214 – Albi, Musée Toulouse-Lautrec, 1960, no. 37.

Description: *A silent figure in black, seated in front of a large green oriental vase containing several young palm fronds. Two little boys and a girl, all three dressed in dark clothes, play quietly on the rugs and bearskin rugs next to her. The wall between the two rapidly sketched windows in the background is grey. Red carpet on the right.* (AC)

VII-310
Arthur Fontaine and His Wife Having a Chat

1904
Oil on hardboard, 63 × 62 cm
Signed and dated, lower right:
E Vuillard 1904
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13719), 14 June 1904, 600 F – Étienne Moreau-Nélaton, Paris, 22 Oct. 1904, at the *Salon d'automne*, Grand Palais, Paris, together with VII-315, 4,500 F – Bernheim-Jeune, Paris (stock no. 18672), 6 April 1911, 1,250 F – Théodore Duret, Paris, 24 July 1912, 3,500 F – Sale, Hôtel Drouot, Paris, 1 March 1926, lot 66 (ill.) – Bernheim-Jeune, Paris, 35,000 F – Arthur Tooth & Sons, London – Duncan Phillips, Washington D.C., 1926-39 – Carroll Carstairs, New York – Sam Salz, New York – Stanley M. Barbey, Beverly Hills (California), c. 1941 – Barbey sale, Sotheby's, New York, 20 April 1944, lot 24 (ill.) – Leland Hayward, New York, c. 1948 – Marlborough Fine Art, London – Private collection, London – Sale, Christie's, London, 2 Dec. 1996, lot 4 (col. ill.) – Private collection.

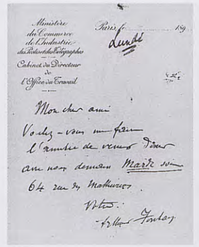
Exhibitions: Paris, Grand Palais, 1904, no. 1295 – Pittsburgh, Carnegie, 1929, no. 143 (ill.) – Buffalo, Albright-Knox, 1936, no. 118 – Chicago, Art Institute, 1938-39, no. 42 – Washington D.C., Phillips Memorial Gallery, 1939, no. 15 – Los Angeles, Los Angeles County Museum of Art, Jan.-March 1941, no. 63 – New York, Seligmann, 1948, no. 15 [*Intimacy*, 1900].

Bibliography: *Le Figaro*, weekly art supplement, no. 111, 22 April 1926, p. 445 (ill.) – Chastel 1946, p. 66 – Salomon 1961, p. 71 (ill.); 1968, p. 84 (ill.) – *Paris Match* 1976, p. 125 (col. ill.).

According to Jacques Salomon, 'It was around 1900 that Maurice Denis introduced Vuillard to Arthur Fontaine. Arthur Fontaine was an industrialist. He was actively interested in social affairs, and was later to become a member of the International Labour Organization. His education and tastes led him to frequent artists. His wife was an accomplished musician. They organized small gatherings at their home at 2 avenue de Villars, with such figures as Claudel, Gide, Francis Jammes, Claude Debussy. Ernest Chausson and the painter Henry Lerolle were Madame Fontaine's brothers-in-law. Vuillard was a frequent guest, a family friend and the family painter.'[1]
But, in fact, Vuillard had probably known Fontaine since 1897-98 or thereabouts, judging from an invitation that has come down to us (with a sketch of *The Bare Arms*, 1899, VI-52, jotted down on its back). The undated sheet of headed notepaper contains the following words in Fontaine's hand: 'My dear friend, would you do me the kindness of dining with us on Tuesday evening at 64, rue des

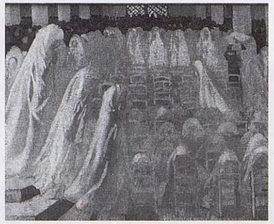


VII-310



Letter from Arthur Fontaine to Vuillard. Private collection.

Mathurins. Yours, Arthur Fontaine' (see ill.). Presumably, the director of the Office du Travail[2] changed address at the turn of the century.
A graduate of the École Polytechnique and a civil engineer, Arthur Fontaine joined the Office du Travail in 1891. He was appointed Director of Labour in 1899, a post he kept until 1919. His reputation as a friend of the working class 'temporarily reinforced and restored confidence in the virtues of the State'. He was subsequently named Chairman of the International Labour Organization (ILO), which was set up after the First World War as part of the League of Nations.
Fontaine was close to Vuillard, and even closer to Maurice Denis. The latter's painting *The*



Maurice Denis, *Communicants in Saint-Germain Church*, 1898, oil on canvas. Private collection.

Muses[3] hung prominently in the senior civil servant's drawing-room in the avenue de Villars, as did the less well-known *Communicants* (see ill.). At Fontaine's behest, Denis was commissioned to decorate the ILO offices shortly before his death in 1931. His moderate socialism managed to satisfy Félix Fénéon's militant anarchism, Vuillard's progressive left-wing views and Maurice Denis' Catholic conservatism – no small feat. In his Journal for 1897, the latter notes: 'Fontaine says that the revolution has had essentially no effect on the social state. There has been no significant change since [the birth of] Christianity. Before that there was slavery: a man belonged to his master. Afterwards, the worker belonged to no-one, unlike the field he ploughed and the tools he used (serfdom, proletariat).'[4]

[1] Salomon 1961, p. 71.
[2] Madeleine Rébérioux, *Nouvelle histoire de la France contemporaine. La République radicale*, Paris, Point Seuil, 1973, p. 77.
[3] Maurice Denis, *The Muses*, 1893, oil on canvas, 168 × 135 cm, Musée d'Orsay, Paris
[4] Denis 1957a, p. 118.



VII-311

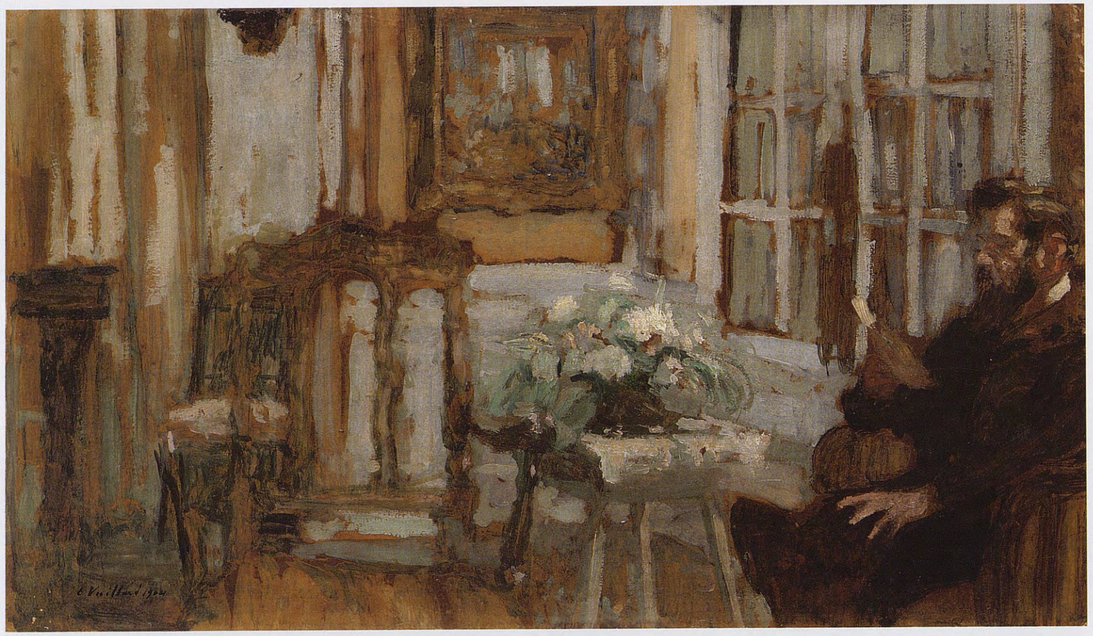
VII-311
Arthur Fontaine Reading – I

1904
Oil on paper, mounted on canvas,
61.5 × 61.5 cm
Stamp 1, lower right
Janice H. Levin Foundation, New York

Provenance: Artist's studio – René Drouin, Paris, 1943 – Galerie Georges Moos, Geneva, 1948 – Silvan Rocher, Solothurn (Switzerland), c. 1949 – Beyeler, Basle (Switzerland), 1986 – Paul Josefowitz, London – Sale, Sotheby's, New York, 11 Nov. 1987, lot 59 (col. ill.) – Mrs Janice H. Levin, New York – Janice H. Levin Foundation, New York, 2001.

Exhibitions: Paris, Drouin, 1943, no. 94 – Stockholm, Galerie d'Art Latin, 1948, no. 8 [*Intérieur, portrait d'homme*, 1910] – Basle, Kunsthalle, 1949, no. 203.

Description: *A profile view of Arthur Fontaine in an interior with green doors and a green ceiling. The light falls on the right side of his torso and head; his hands and his ear are red, his neck white. In front of him is a low table bearing a bouquet enlivened by a single yellow flower. Brown tones highlighted by blues supplied by a carved wooden armchair and a handful of paintings hanging one above the other on the walls.* (AC)



VII-312

VII-312
Arthur Fontaine Reading – II

1904
Oil on cardboard, 36 × 58.5 cm
Signed and dated, lower left: *E Vuillard 1904*
Private collection, Switzerland

Provenance: Arthur Fontaine, Paris – Fontaine sale, Hôtel Drouot, Paris, 13 April 1932, lot 77 (ill.) – Jean-Arthur Fontaine, Paris, 11,500 F – Arthur Tooth & Sons, London, 1960 – Private collection, Great Britain, 1960 – Anon sale, Christie's, London, 25 March 1980, lot 20 (col. ill.) – Curtis E. Calder – Sale, Christie's, New York, 1 May 1996, lot 142 (col. ill.) – Private collection, Zurich (Switzerland).

Exhibitions: London, Tooth & Sons, 1960, no. 21 (ill.); April-May 1969, no. 9 (ill.).

Bibliography: *The Burlington Magazine* 102, no. 692, Nov. 1960, p. LXI (ill.).

Description: *A grey interior, with a painting on the wall opposite and a window to the right. On the far right, next to the blue and green bouquet standing on a small grey table by the carved wooden chair, is a bearded figure (M. Arthur Fontaine) holding a book with a yellow edge in his right hand, which is reddened by the deceptive light. The fingers of his left hand are splayed on his knee.* (AC)

Vuillard expresses his intellectual admiration for Arthur Fontaine by showing him absorbed in reading, as he had once done for Kerr-Xavier Roussel. Redon had inscribed an attractive red chalk drawing to the politician some years earlier (see ill.).



Odilon Redon, *Arthur Fontaine*, 1901, red chalk. Private collection.

VII-313.1 to VII-313.5
Series of Studies in the Home of Madame Fontaine

1903-04
Oil on cardboard, originally 83 × 72 cm (later cut into 5 paintings)
Signed, lower right: *E. Vuillard*

Common provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris; Jean-Arthur Fontaine, Paris – Renou, Paris – Arthur Tooth & Sons, London – Painting cut by François Reichenbach, Paris, 1956.

Exhibitions: Paris, Galerie Beaux-Arts, 1934, no. 157 – The Hague, Gemeente Museum, 1936, no. 117 – Paris, Musée des Arts Décoratifs, 1937, no. 185; 1938, no. 90.

Description: *Top left: a rough sketch of green and pinkish flowers on an ochre background* [VII-313.1]. *Top centre: Madame Fontaine in black seated and bending over some sewing on a table, with light falling on the nape of her neck; in the background are the back of a black armchair and a striped wall, also a bright yellow shelf of some kind* [VII-313.2]. *Top right: presented against a red, blue and green band of carpet, the white feet of the Fontaines' pedestal table topped by a bunch of white flowers and yellow daisies* [VII-313.3]. *Bottom left: Madame Fontaine sitting at her piano, in a green dress shading into black* [VII-313.4]. *Bottom right: three-quarters view of Madame Fontaine seated on a red sofa with her arm resting on a yellow cushion; she is clad in a black dress and wears an orange flower at her corsage; a richly decorated red and blue carpet at her feet* [VII-313.5]. (JS)



VII-313

VII-313.1
A Rose

1903-04
Oil on cardboard, mounted on cradled panel, 31.8 × 16.5 cm
Private collection

Provenance: [See common provenance] – Jack Poses, New York, 1958-59 – Sale, Sotheby's, New York, 14 June 1995, lot 33 (ill.) – Private collection.

VII-313.2
Madame Fontaine Leaning Forward

1903-04
Oil on cardboard, mounted on cradled panel, 32.4 × 38.1 cm
Private collection

Provenance: [See common provenance] – Jack Poses, New York, 1958-59; Lilian L. Poses, New York – Sale, Sotheby's, New York, 10 May 1995, lot 364 (col. ill.) – Private collection.

VII-313.3
Flowers on a Stool

1903-04
Oil on cardboard, 21 × 35 cm
Private collection

Provenance: [See common provenance] – Jack Poses, New York, 1958-59 – Private collection.

VII-313.4
Madame Fontaine Playing the Piano

1903-04
Oil on cardboard, mounted on cradled panel, 47.6 × 34.3 cm
Private collection

Provenance: [See common provenance] – Jack Poses, New York; Lilian L. Poses, New York – Sale, Sotheby's, New York, 10 May 1995, lot 366 (col. ill.) – Private collection.

VII-313.5
Madame Fontaine Resting on Her Day-Bed

1903-04
Oil on cardboard, mounted on cradled panel, 47.3 × 39.4 cm
Private collection

Provenance: [See common provenance] – Jack Poses, New York; Lilian L. Poses, New York – Sale, Sotheby's, New York, 10 May 1995, lot 365 (col. ill.) – Private collection.



VII-313.1



VII-313.2



VII-313.3



VII-313.4



VII-313.5



VII-314

VII-314
Study of Flowers at the Fontaines'

c. 1903-04
Oil on cardboard, 15.5 × 20 cm
Private collection

Provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris; Jean-Arthur Fontaine, Paris – Private collection.

Bibliography: Chastel 1946, p. 57 (ill.) – Roger-Marx 1946a, p. 109 (ill.) – *Arts*, no. 112, 25 April 1947, p. 5 (ill.) – Roger-Marx 1948c, fig. 31 – Schweicher 1949, pp. 24-25, 27, 47-49 – Charensol 1955, pl. 9 – Schweicher 1955, pl. 23 – Roquebert, exhib. cat., London and Paris, 1991-92, p. 150, fig. 182.

The composer Ernest Chausson (who died in an accident in 1899) was Madame Arthur Fontaine's brother-in-law. She herself had an excellent reputation as a musician, and Vincent d'Indy, Claude Debussy, Ricardo Viñes and Alfred Cortot were often to be seen among the *habitués* of her salon. Such luminaries as Olivier Sainsère, a senior member of the Conseil d'État, the distinguished art critic André Mellerio, the painters Maurice Denis, Odilon Redon (who made a lovely pastel portrait of Madame Fontaine – see ill.) and Vuillard himself were some of the artists and politicians in this elite circle. Though he fails to recover the miraculous, hushed atmosphere of *Cipa Listening to Misia Playing the Piano* (VI-38), Vuillard composes here a delicate, distinguished homage in the manner of John Singer Sargent or, better still, of Renoir's portrayal of the Lerolle sisters at the piano.[1] And, indeed, the latter were Madame Fontaine's nieces.

[1] Auguste Renoir, *Yvonne and Christine Lerolle at the Piano*, 1897, oil on canvas, 73 × 92 cm, Musée d'Orsay, Paris.



Odilon Redon, *Madame Arthur Fontaine*, 1901, pastel. The Metropolitan Museum of Art, New York.

VII-315
Madame Arthur Fontaine Playing the Piano

1904
Oil on cardboard, mounted on cradled panel, 54 × 62.5 cm
Signed and dated, lower left: *E Vuillard 04*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13720), 14 June 1904, 750 F – Étienne Moreau-Nélaton, Paris, 22 Oct. 1904, at the *Salon d'automne*, Grand Palais, Paris, together with VII-310, 4,500 F – Bernheim-Jeune, Paris (stock no. 25104), 30 Nov. 1927, 22,500 F – Raphaël Gérard, Paris, 1 Dec. 1927, 31,000 F – Jos Hessel, Paris – Georges Renand, Paris, 1930 – Jean Walther, Paris, 1941 – Jacques Laroche, Paris – Paul Rosenberg, New York, 1950-54 – William Rand, New York – Sale, Christie's, New York, 19 Feb. 1998, lot 11 (col. ill.) – Private collection.

Exhibitions: Paris, Grand Palais, 1904, no. 1293 – Paris, Musée des Arts Décoratifs, 1938, no. 115 [*Dame en noir au piano*] – Paris, Daber, 1947 – New York, Rosenberg, 1950, no. 18 – Cleveland-New York, 1954, p. 103 [*Misia at the Piano*].



VII-315

VII-316
Madame Arthur Fontaine in Her Drawing-Room

c. 1904
Oil on cardboard, 35 × 44 cm
Signed, lower right: *E Vuillard*
Private collection, New York

Provenance: Arthur Fontaine, Paris; Jean-Arthur Fontaine, Paris – Sam Salz, New York – Joseph L. Mailman, New York – Private collection, New York.

Description: *A lady in a black dress, with an orange-coloured corsage and her head tilted to one side, seated before a large bouquet. In the background there are a table with a pale tablecloth, a grand piano on the right, and several paintings on a broadly worked wall. The artist makes ample use of the cardboard support to indicate shadings. A rough sketch.* (AC)



VII-316



VII-317

VII-317
Madame Arthur Fontaine before a Mirror (sketch)

c. 1904
Glue-based distemper on cardboard, 61.7 × 49.8 cm
Stamp 1, lower right
Private collection, Australia

Provenance: Artist's studio – Renou et Poyet, Paris – The Leicester Galleries, London – Hugh Beaumont, Great Britain – Sale, Sotheby's, London, 3 July 1974, lot 119 (ill.), bought in – Sale, Christie's, London, 29 June 1976, lot 248 (ill.) – Dr Harold Schenberg, West Perth (Australia) – Sale, Christie's, London, 26 June 2001, lot 165 (col. ill.), bought in.

Description: *A fair-haired lady in a black dress adorned with a bright orange corsage, standing in front of a fireplace, her hands clasped in the pose of a singer. The mantelpiece is draped with a yellow fabric that is brightly lit on the left. There are paintings on the wall, the end of a couch on the right and the edge of a table in the foreground. Reflected in the mirror above the fireplace are various odds and ends, the gleam of a picture-frame and daylight streaming in through a window. A quick sketch.* (AC)



VII-318

VII-318
Madame Arthur Fontaine in Front of the Fireplace

c. 1904
Oil on cardboard, 24 × 25 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris; Philippe Fontaine, Paris – Philippe Fontaine sale, Hôtel Drouot, Paris, 28 Nov. 1978, lot 88 (ill.) – Private collection, Toulon (France).

Description: *A half-length view of a fair-haired lady in a black dress adorned with a red corsage, standing in front of a fireplace. In contrast to the duller-toned objects in the foreground, the yellow mantelpiece reflects the bright light streaming in through a window on the opposite side of the room. A gilt bust, a vase holding some greenery, a brown lamp and a picture frame on the left.* (AC)

VII-319
Madame Arthur Fontaine
(study)

c. 1904
Oil on canvas, 32 × 35 cm
Stamp 3, lower left
Private collection

Provenance: Sale, Galerie Max G. Bollag, Zurich (Switzerland), 24 April 1956, lot 153a (ill.), bought in – Private collection, Ghent [?] (Belgium) – Private collection.



VII-319

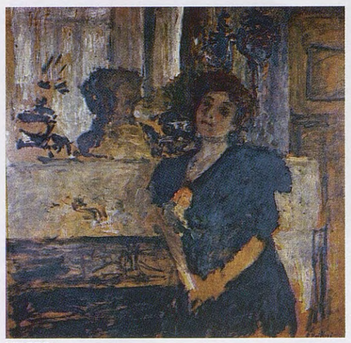
VII-320
Madame Arthur Fontaine in Front of the Fireplace

c. 1904
Oil on cardboard, 69 × 72 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris; Noël Fontaine, Paris – Fernand Depas, Paris – Sale, Galerie Motte, Geneva, 12 June 1970, lot 45 (ill.), bought in – Sale, Galerie Motte, Geneva, 8 Dec. 1970, lot 57, bought in – Private collection, Paris.

Exhibitions: Paris, Galerie Beaux-Arts, 1934, no. 159 – The Hague, Gemeente Museum, 1936, no. 118 (ill.).

Bibliography: *Beaux-Arts*, no. 163, 14 Feb. 1936, p. 1 (ill.).



VII-320

Description: *A lady in a black velvet dress decorated with an orange corsage, leaning against a fireplace adorned with a strip of embroidery (after a Maurice Denis cartoon). The mirror reflects a large window on the opposite side of the room; the lady's head is tilted to one side, and she has a dreamy expression on her somewhat shadowy face. The cardboard support is used to suggest her bare arms.* (AC)

VII-321
Portrait of Madame Arthur Fontaine

c. 1904
Oil on canvas, 64 × 65 cm
Stamp 1, lower right
Private collection

Provenance: Arthur Fontaine, Paris; Mme Abel Desjardins, Paris; Jean-Arthur Fontaine, Paris – Private collection, Paris, c. 1971 – JPL Fine Arts, London – Private collection, Switzerland – Sale, Drouot-Montaigne, Paris, 15 June 1995, lot 45 (col. ill.), bought in – Private collection.

Exhibitions: Paris, Durand-Ruel, 1936, no. 77 – Paris, Musée des Arts Décoratifs, 1938, no. 106 [*Madame Desjardins*] – Amsterdam, Van Wisselingh, 1971, no. 37 (ill.) – Tokyo, Wildenstein, 1974, no. 18 (ill.).

Description: *A lady in a black dress with a square lace collar, ensconced in a striped armchair in front of a green and yellow marble fireplace. Her dress, rendered without any modelling, forms a sturdy dark arabesque against the yellow background. Her fingertips joined in her lap are partly hidden by the folds of her dress. The half-tones of her slightly tilted face evince a preoccupation with expression and delicate texture quite unusual in Vuillard.* (AC)



VII-321

VII-322
Interior in the Evening: the Hessels in Their Rue de Rivoli Dressing-Room

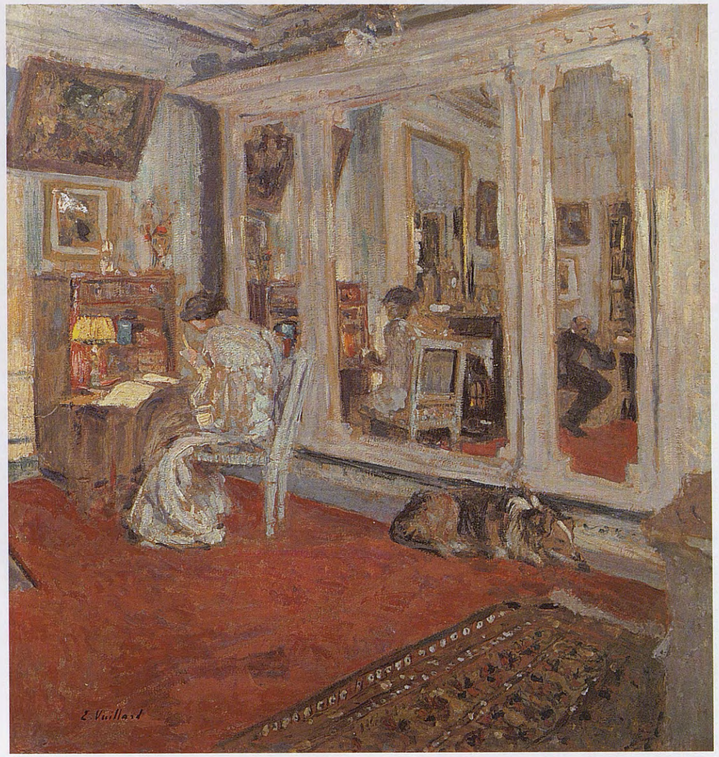
1903
Oil on cardboard, 66 × 62 cm
Signed, lower left: *E. Vuillard*
Private collection

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 13606), 12 April 1904, 4,000 F – Lucien Sauphar, Paris, 12 April 1904, 6,000 F – Jos Hessel, Paris, 1930 – Private collection.

Exhibitions: Paris, Grand Palais, 1904, no. 1292 – Paris, Grandes Serres, 1904, no. 2340 – Paris, Bernheim-Jeune, 1906, no. 12; Nov. 1908, no. 50 – Zurich, Kunsthaus, 1932, no. 173 – London, Rosenberg & Helft, 1937, no. 15 – Paris, Musée des Arts Décoratifs, 1938, no. 80 – Paris, Bernheim-Jeune, 1953, no. 21 [*Madame Hessel rue de Rivoli (Le Salon au tapis rouge)*, c. 1902] – Milan, Palazzo Reale, 1959, no. 50 – Albi, Musée Toulouse-Lautrec, 1960, no. 38 – Paris, Durand-Ruel, 1961, no. 37 – Paris, Orangerie, 1968, no. 113.

Bibliography: Roger-Marx 1946a, p. 68 (col. pl.) – Schweicher 1949, p. 116; 1955, pl. 24 – Salomon 1961, p. 77 (col. ill.) – Georgel, exhib. cat., Paris, 1968, p. 101 – Salomon 1968, p. 95 (col. ill.) – Ciaffa 1985, pp. 352-354, fig. 201.

Description: *Side view of Madame Hessel seated in the left background, in a blue dress on a lacquered chair in front of her secretaire. A dog lies on the red carpet by a large three-mirrored wardrobe occupying the entire right-hand wall. In the mirrors we see a distinct reflection not only of the sitter at her desk, but also of the room as a whole, including a man in a black jacket ensconced in an armchair by a fireplace surmounted by yet another mirror containing a further play of reflections.* (JS)



VII-322

This is without question the picture that most clearly demonstrates Vuillard's break with his early style, the one in which all the features of his later style are concentrated: the electric light that unifies the picture space and all the objects within it; the oblique viewpoint and exaggerated perspective; the polar contrast between muted colours at the top and highlit tones at the bottom; the reflections in the mirror; the paintings on the wall; and so on. The room is a dressing-room, a place where one changes and puts away one's clothes. At the Hessels' home, even the walls of this subsidiary space were covered with paintings. A contemporaneous photograph (see ill.) shows Lucy striking a pose in front of one of the wardrobe's triple mirrors, and in it one can even make out a pastel by Odilon Redon, *Figure Holding a Winged Head*.[1] Moreover, in a pen and ink drawing of the same period the artist experiments with rendering the multiple reflections of the three-panelled mirror (see ill.).

One cannot help being struck by the way Vuillard plays here with the distance between Lucy and Jos Hessel, using the mirror's magic to banish the latter to the far end of the room. While Vuillard's lover is the carnal heart of the



E. V., Lucy Hessel in front of the mirror in her dressing room, c. 1903, photograph. Private collection.



E. V., preparatory drawing for *Interior in the Evening*, graphite, brush and ink on paper, 9.9 x 12.8 cm. Private collection.

composition, the role accorded to her husband is merely that of a silent witness, an outsider in the enchanted realm of the feminine. The upper middle-class tranquillity of the scene is so hushed that even Charley, the collie asleep at the foot of the wardrobe seems to have fallen under its spell. The new world of the *bourgeoisie* to which Lucy introduced Vuillard was, as Pierre Georgel has memorably observed, 'luminous, asparkle with every possible visual enchantment… Space had grown: instead of overlapping planes, as in tapestries and Japanese prints, one now had deep perspectives extended by mirrors… which, after so many symbolic transformations in literature and painting at the end of the [nineteenth] century, had finally achieved their purpose: to reflect the real world. The air circulated freely, throbbing through the iridescent brushstrokes suggestive of Vuillard's much-loved Monet … the dainty, crisp, almost piercing 'pointillist' touch had become at once more caressing and more impulsive; it excelled in capturing the glamour of that luxurious world where, gently worn away by time and habit, nothing survived of the grim family environment of old. Under Vuillard's eyes, everything here was new and, to him, that very novelty became a thing to study and to celebrate.'

[1] Odilon Redon, *Figure Holding a Winged Head* or *The Fall of Icarus*, 1876, pastel, 48.3 × 45.7 cm, priv. coll.

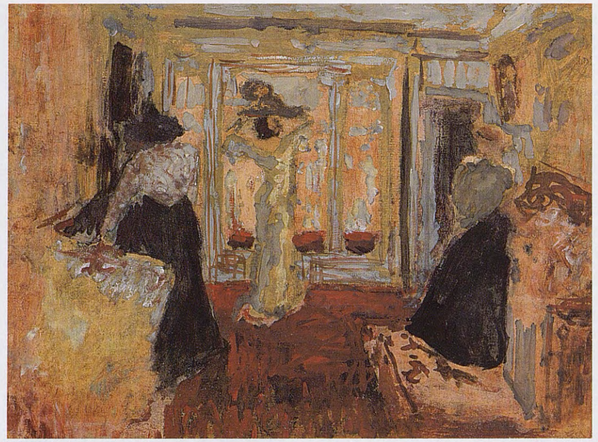
VII-323
The Milliner at Madame Hessel's

c. 1903
Oil on cardboard, 44 × 58 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Renou et Colle, Paris – Arthur Tooth & Sons, London, 1958 – Private collection, London, 1969 – Sale, Sotheby's, London, 23 March 1983, lot 28 (col. ill.), bought in – Private collection.

Exhibitions: London, Tooth & Sons, 1958, no. 23 (ill.); April-May 1969, no. 5 (ill.) [*Chez la couturière*, c. 1900].

Description: *A woman in green trying on a large hat, with the red rug at her feet reflected in the bottom of the mirror in front of her. Two other women stand to either side in dark skirts. A fairly unfinished sketch, though with a well-defined interplay of reds and greens.* (AC)

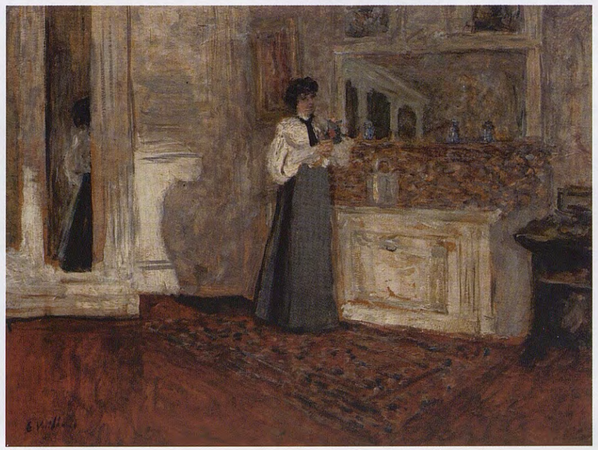

VII-323

VII-324
Madame Hessel in Her Dressing-Room, Rue de Rivoli

c. 1903
Oil on cardboard, 49.5 × 61 cm
Signed, lower left: *E Vuillard*
Private collection, Canada

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21825), 3 Dec. 1919, 4,500 F – Thomas Justice & Sons, London, 5 Feb. 1920, part of a lot – Mr Turner, London – Turner sale, Hôtel Drouot, Paris, 2 April 1928, lot 72 (ill.) – Lepoutre, Paris, 17,200 F – Paul Rosenberg, Paris – Jacques Dubourg, Paris – Private collection, Toronto (Ontario).

Description: *Clad in a black skirt and white blouse, Madame Hessel stands on a red carpet at the centre of the composition before a large marble-top washstand on the right. We see the room reflected in the mirror above it, behind several cut-glass bottles. The massive mirrored wardrobe stands on the left, reflecting Madame Hessel's silhouette and reflected in turn by the washstand mirror.* (JS)


VII-324


VII-325

VII-325
Madame Hessel Telephoning

c. 1904
Oil on cardboard, mounted on hardboard, 62 × 46 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sam Salz, New York – Marlborough Fine Art, London, 1955 – Jacques Spreiregen, Paris – Sale, Sotheby's, London, 27 March 1957, lot 113, bought in – Sale 'Floralies', Les Jardins des Etablissements Truffaut, Versailles, 13 May 1964, lot 63 (col. ill.), bought in – Sale, Galerie Motte, Geneva, 5 Dec. 1964, lot 38 (col. ill.) – Paul Kantor, New York – Sale, Sotheby's, New York, 10 March 1971, lot 66 (col. ill.), bought in – Sale, Christie's, London, 4 Dec. 1973, lot 26 (col. ill.), bought in – Private collection.

Exhibitions: London, Marlborough, Nov.-Dec. 1955, no. 81 (ill.) – Rouen, Beaux-Arts, 1960-61, no. 81 (ill.) – Paris, Granoff, 1963, no. 75 (ill.).

Description: *Side view of a woman in a white blouse and brown skirt, leaning over a table. An invisible source of light highlights the pinkish table corner, the woman's face and the green ribbon she wears around her neck; it also outlines her shoulder and accentuates the details of the open door. The shadow cast by the door forms a tall dark band on the green-striped wall hung with three pictures. The light is reflected on the glass of the picture on the right. The ceiling is bluish.* (JS)

A photograph by Vuillard, taken around the time this picture was painted, shows Lucy Hessel in bed, with a telephone at her side.

VII-326
The Hessels in the Green Salon

c. 1903-04
Oil on cardboard, 65 × 81.5 cm
Signed, lower right: *E Vuillard*
Private collection, Great Britain

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15613), 30 Jan. 1907, 1,000 F – Gaston Bernheim de Villers or Josse Bernheim, Paris, 7 July 1908, for 1,000 F – Jos Hessel, Paris – Sir Michael Sadler, London, c. 1944 – Marlborough Fine Art, London – A. F. de Breyne, London, 1960 – Private collection, Great Britain.

Exhibitions: London, Leicester, 1944, no. 92 (ill.) – London, Marlborough, June-August 1960, no. 37 (col. ill.).

Description: *Madame Hessel in a white housecoat is standing on a rug decorated with arabesques and bending down to pat her dog, Basto. Jos Hessel sits to the right of the fireplace, reading a newspaper. Harmony in green.* (JS)

Portrayed in a moment of domestic intimacy, the Hessels are shown here in their *petit salon*, or music-room (as it was called, due to the presence of the piano), with its green wall fabric and its characteristic chandelier (cf. VII-369). The dog Lucy is patting is, in fact, not their griffon, Basto, but the collie, Charley, given to them by Mr MacCorkindale of Glasgow. Charley died in 1904. The date traditionally assigned to the painting, therefore, needs to be pushed back by at least two years.


VII-326



VII-327



VII-328

VII-327
Lucy Hessel in the Small Salon, Rue de Rivoli

1903
Oil on cardboard, 34 × 60 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13011), 23 Feb. 1903, 500 F – Stern, 7 May 1903, 1,500 F – Marcel and Lilliane Pollack – Sale, Sotheby's, London, 30 Nov. 1994, lot 121 (col. ill.) – Private collection.

Exhibition: Paris, Bernheim-Jeune, 1903.

VII-328
Monsieur and Madame Hessel in the Small Salon, Rue de Rivoli

c. 1903
Oil on cardboard, mounted on canvas, 36.8 × 56.8 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – Jacques Dubourg, Paris – Walter H. Annenberg, United States, c. 1963 – Private collection, United States.

Exhibitions: Philadelphia, Museum of Art, summer 1963 – London, Tate Gallery, 1969, no. 32 (col. ill.) – United States, travelling exhib., 1989-91, pp. 114, 115 (col. ill.), 199.

Description: *Frontal view of Madame Hessel in a blue peignoir, reading on the left, her elbows propped on a table with a bouquet of red flowers. Dressed in black and seated on an old-rose sofa in the background is Jos Hessel, who appears to be writing.* (JS)

VII-329
Portrait of Jos Hessel Reading

c. 1903
Oil on cardboard, 33.5 × 19 cm
Signed and dedicated, lower right:
à J Hessel / E Vuillard
Private collection

Provenance: Jos Hessel, Paris – Private collection.

Exhibition: Paris, Bernheim-Jeune, Nov. 1908, no. 35.

Bibliography: Bernard 1930, p. 28 (ill.).

Description: *An almost frontal view of Jos Hessel, seated. Bending forward over a book that he holds open in both hands, he rests his forearms on a small, brass-inlaid table.* (JS)



VII-329

VII-330
Madame Hessel Leaning Her Elbow on the Back of a Chair

c. 1903
Oil on canvas, 68 × 51 cm
Stamp 1, lower left
Private collection, Germany

Provenance: Artist's studio – Georges Maratier, Paris – Galerie Katia Granoff, Paris – Augusto Lopes Veira de Abreu, Porto (Portugal) – Sale, Sotheby's South Africa, Johannesburg, 4 March 1975, lot 24 (col. ill.), bought in – Sale, Sotheby's, London, 30 March 1977, lot 30 (col. ill.) – K. B. Hegewisch, Germany – Private collection, Germany.

Exhibitions: Berne, Kunsthalle, 1946, no. 8 – Brussels, Palais des Beaux-Arts, 1946, no. 65 (ill.).

Description: *A lady in a white blouse and long black skirt with a blue bow in her hair seated in the Hessels' rue de Rivoli drawing-room and leaning on the back of her chair. The setting is broadly worked, but we nevertheless distinguish gleaming picture frames and a yellow curtain drawn to one side of the brightly lit doorway in the background. Green-upholstered armchair on the right and a red patch formed by an object on the small bookcase on the left. Grey and green rug.* (AC)



VII-330

VII-331
Madame Hessel Having Tea (*Le Goûter*)

c. 1903
Oil on cardboard, 36.5 × 37 cm
Signed, lower right: *E Vuillard*
Art market, London

Provenance: Jos Hessel, Paris, c. 1930 – Alphonse Bellier, Paris – G. Valla, Paris – Thomas Gibson Fine Art, London.

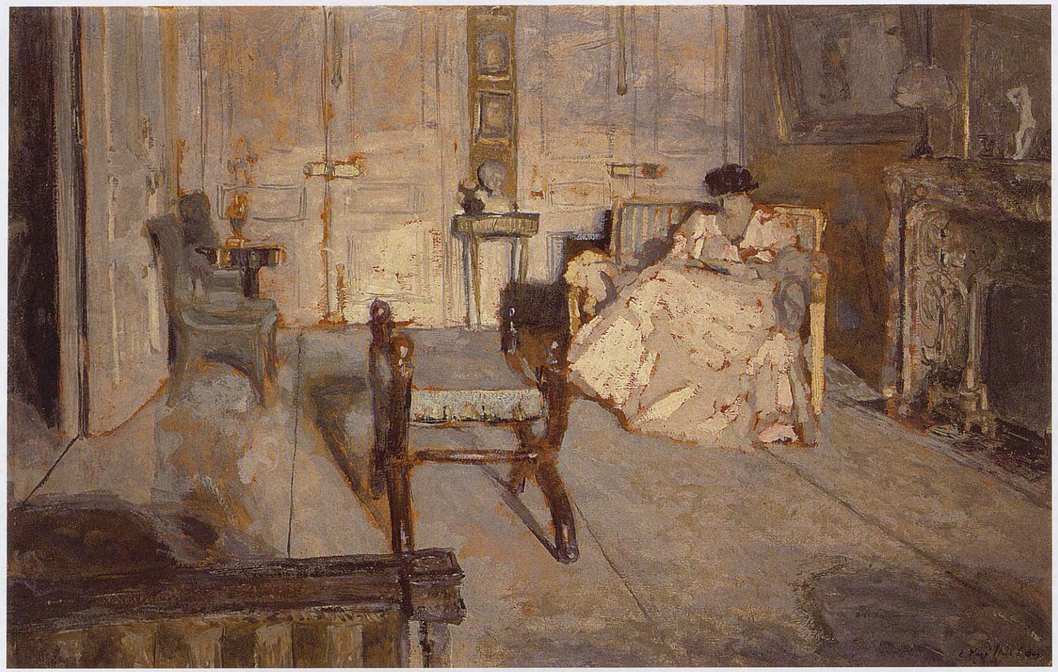
Exhibitions: London, Tooth & Sons, 1934, no. 11 – Paris, Galerie Beaux-Arts, 1934, no. 161.

Bibliography: Bernard 1930, p. 22 (ill.).

Description: *A lady with one elbow propped on a Louis XVI table laid for tea. She wears a black skirt and a blouse with leg-of-mutton sleeves in a goffered fabric rendered with the wooden tip of the paintbrush. Blue-patterned vase and several glasses on the table; pictures on the walls. Thin, patchy light.* (AC)



VII-331



VII-332

VII-332
The White Salon

1904
Oil on cardboard, 45 × 70 cm
Signed and dated, lower right:
E Vuillard 04
Private collection, Paris

Provenance: Josse Bernheim, Paris, c. 1908 – Private collection, Paris.

Exhibitions: Paris, Grand Palais, 1904, no. 1294 – London, New Gallery, 1905, no. 306 – Paris, Bernheim-Jeune, Nov. 1908, no. 54; 1930, no. 55 – London, Tooth & Sons, 1934, no. 36 – Paris, Petit Palais, 1937, room 15, no. 9 [*La Femme au canapé*] – Paris, Musée des Arts Décoratifs, 1938, no. 114 – Paris, Bernheim-Jeune, 1938, no. 13 ; May-July 1949, no. 67; 1953, no. 1 [*Intérieur blanc, le salon de la rue de Rivoli*] – Paris, Durand-Ruel, 1961, no. 36 (ill.) – Stockholm, Nationalmuseum, 1964, no. 60 – Paris, Bernheim-Jeune, 1965, no. 23 – Munich, Haus der Kunst, 1968, no. 96 (ill.) – Paris, Bernheim-Jeune, 1969, no. 24; 1973, no. 14.

Bibliography: *Revue universelle* 120, 1 Oct. 1904, p. 642 (ill.) – *GBA* 32, no. 570, 1 Dec. 1904, p. 465 (ill.) – Roger-Marx 1946a, pp. 60 (ill.), 65-66; 1948c, fig. 30 – Schweicher 1949, pp. 48, 99 – *Plaisir de France*, no. 182, July-August 1953, p. 11 (ill.) – Roger-Marx 1968, p. 52 – Ciaffa 1985, pp. 352-354, fig. 201 – Cogeval 1993b, pp. 90-91.

Description: *Madame Hessel seated on a small couch, dressed in white, her face bowed over a book. A fireplace on the right and an X-frame chair in the centre, casting a long shadow on a rug with decorative bands that accentuate the perspective. The double door at the end of the room is shut. Chair arm visible in the left foreground.* (JS)

For Claude Roger-Marx, this painting marks a genuine turning-point for the artist: 'It is a milestone for Vuillard, and the elite is no longer alone in lauding the delicate quality of his art. [*The White Salon*] yet again evinces constancy in his striving to refine his vision and to enrich his technique. It is as if an unknown language had come to express, with a singularly persuasive eloquence, the tranquillity of daydreaming and solitary reading in a cheerfully panelled, modern-day apartment. And yet, despite the charm and distinction of the young woman seated at the centre of this jewel-box of a room, can we truly state, now that the passing years allow us to form a judgement of Vuillard's œuvre as a whole, that *The White Salon* marks a step forward from *Madame Vuillard Holding a Bowl* (VII-4) or the *Vaquez Panels*?'[1] Still, even if one notes no progress, the evolution of Vuillard's style brings fresh delights. His skill at articulating space around figures is more stunning than ever. Patricia Ciaffa, for her part, stresses the scenographic character of the drawing-room, its 'stage-like presentation'.[2] And the setting, with its doors on every side, does indeed suggest the *théâtre de boulevard* – one expects a character to pop in at any moment. But what strikes us most today is the boldly exaggerated perspective of the curule chair thrusting into our line of vision like a thing endowed with life.

[1] Roger-Marx 1946a, p. 66.
[2] Ciaffa 1985, p. 353.

VII-333
Interior with a Lady in Black

c. 1904
Oil on cardboard, 74 × 63.5 cm
Signed, lower right: *E Vuillard*
Private collection, United States

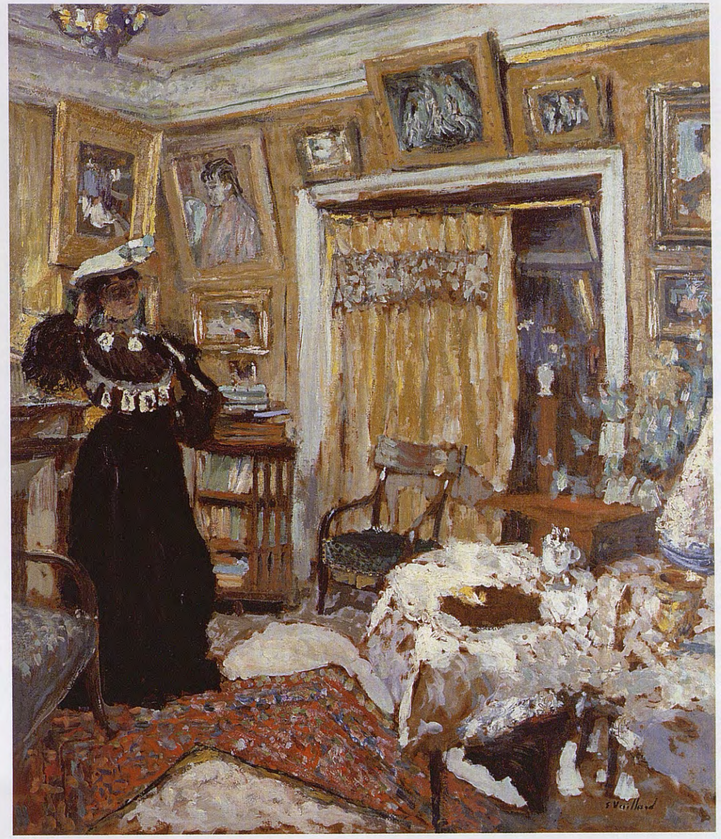
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13573, *Intérieur*), 16 March 1904, 400 F – Albert Bernier, Paris, 1906 – Bernier sale, Hôtel Drouot, Paris, 23 Nov. 1910, lot 55 [*La Dame en noir*] (ill.) – Émile Bernheim, Paris, 2,300 F – Bernheim-Jeune, Paris (stock no. 23485), 6 July 1923, part of a lot – Henri Canonne, Paris – Canonne sale, Hôtel Drouot, Paris, 28 May 1930, lot 63 (ill.) – Édouard Jonas, Paris, 94,500 F – Joseph Stransky, New York, 1931 – Wildenstein, New York, 1936 – Herman Shulman, New York, 1944 – Lefevre, London, 1983 – Private collection, United States, 1985.

Exhibitions: Worcester, Art Museum, 1933-34 – Springfield, Museum of Fine Arts, 1934-35, no. 55 – Boston, Museum of Fine Arts, 1935, no. 62 – London, Wildenstein, 1936, no. 26 – Chicago, Art Institute, 1938-39, no. 31 – Washington D.C., Phillips Memorial Gallery, 1939, no. 13 – Worcester, Art Museum, 1941, no. 22 (ill.) – New York, The Museum of Modern Art, 1944, p. 224 (ill.) – London, Lefevre, 1983, no. 19 (ill.) – Boston, Museum of Fine Arts, 1992, no. 157, col. pl. 148.

Bibliography: Alexandre 1930, pp. 88 (pl.), 91 – Flint 1931, pp. 88, 115 (ill.) – Roger-Marx 1946a, p. 94 – *Apollo*, no. 262, Dec. 1983, p. 520 (ill.) – Thomson 1988, pp. 69, 130, col. pl. 57; exhib. cat., London-Paris, 1991-92, p. 458, fig. 546 – Groom 1993, p. 148, col. fig. 232.

Madame Hessel's dark dress contrasts with the vivid harmonies of the golden yellow on the walls and the white patch on the table to the right. The composition's chief subject, however, appears to be the row of paintings on the walls. Recognisable from left to right are Maurice Denis' *Legend of Chivalry*[1] – a picture Vuillard was particularly fond of, it seems, since he also includes it in one of his late sketches (see ill.) – followed by a Toulouse-Lautrec, several female nudes by Cézanne and, perhaps, a Bonnard portrait on the far right. The oblique right-hand wall appears again, but viewed frontally, in *Madame Hessel Leaning Her Elbow on the Back of a Chair* (VII-330).

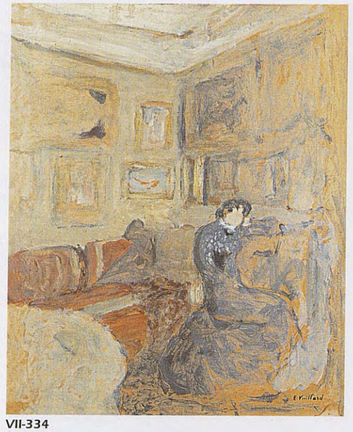
[1] Maurice Denis, *Legend of Chivalry (Three Young Princesses)*, 1st version, 1893, oil on canvas, 46 × 38 cm, priv. coll.



VII-333



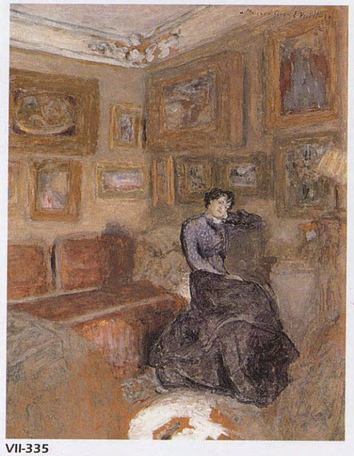
E. V., *Sketch with Maurice Denis' painting*, graphite on paper, 11.1 x 18 cm. Private collection.


VII-334

VII-334
Madame Hessel in Her Small Salon

c. 1904
Oil on paper, mounted on canvas, 45.7 × 37.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – L. S. Fox, Colorado Springs (Colorado) – Sale, Phillips, London, 29 June 1988, lot 24 (col. ill.), bought in – Private collection.


VII-335

VII-335
Madame Hessel in Her Small Salon

c. 1904
Oil on cardboard, 46 × 36 cm
Signed and dedicated, upper right: *à Marcelle Aron E Vuillard*
Private collection

Provenance: Marcelle Aron, Paris – Private collection.

Description: *Madame Hessel with her left elbow folded over the back of her chair. Her shadow falls on the dark-red sofa behind her to the left. Paintings line the walls. A quick study, with a strong solution of turpentine.* (JS)

VII-336
Lucy Hessel Posing

c. 1904
Oil on canvas, 79.3 × 71.8 cm
Stamp 1, lower right
Private collection, United States


VII-336

Provenance: Artist's studio – Sam Salz, New York – Albert K. Chapman, Rochester (New York) – Albert K. Chapman gift to the Memorial Art Gallery of the University of Rochester, 1991 – Sale, Christie's, New York, 5 Nov. 1991, lot 45 (col. ill.), bought in – Sale, Christie's, London, 26 June 2002, lot 107 (col. ill.) – Vicente Madrigal collection, New York.

Exhibition: Rochester, Memorial Art Gallery, 1984, no. 83.

Bibliography: Preston 1971, pp. 128, 129 (ill.).

Description: *Lucy Hessel in black, seated in front of a red sofa with lace-trimmed cushions before a wall lined with paintings. She poses with her right elbow resting on the back of her chair. On a table on the right is a white bouquet.* (JS)


E. V., preparatory drawing for *Lucy Hessel Posing*, graphite on paper, 13.9 x 9.2 cm. Private collection.


VII-337

VII-337
Jos Hessel and His Wife, Rue de Rivoli

c. 1904
Oil on cardboard, 62 × 60 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Jos Hessel, Paris – Private collection.

Exhibitions: Zurich, Kunsthaus, 1932, no. 160 – London, Tooth & Sons, 1934, no. 4 – Paris, Musée des Arts Décoratifs, 1938, no. 101 – Paris, Bernheim-Jeune, 1953, no. 22 [*M. et Mme Jos Hessel, rue de Rivoli*, c. 1901] – Milan, Palazzo Reale, 1959, no. 49.

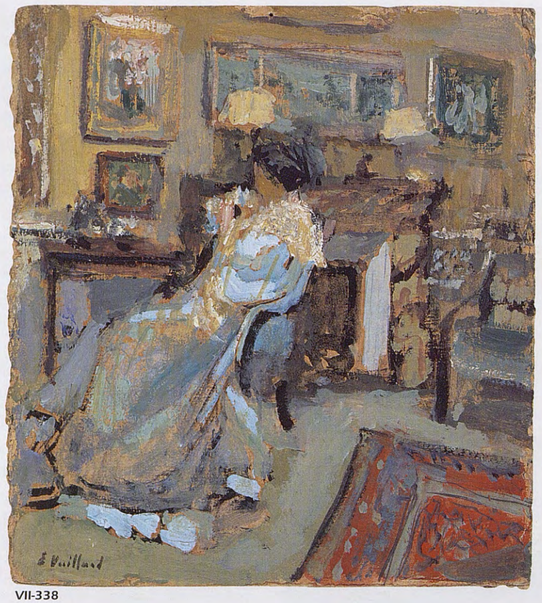
Bibliography: Bernard 1930, p. 23 (ill.) – *Beaux-Arts*, no. 278, 29 April 1938, p. 3 (ill.) – Roger-Marx 1946a, pp. 57 (ill.), 90 – Salomon 1961, p. 74 (ill.); 1968, p. 88 (ill.) – Ciaffa 1985, pp. 347-348, fig. 195.

Description: *Madame Hessel in white, seated before a table lit by a lamp with a pinkish-red shade. A man stands in a doorway in the background.* (AC)

This double portrait of Vuillard's dearest friends is anything but innocent. It conveys the same mood as Degas' ambiguous group portrait *The Bellelli Family*,[1] not to mention the strange composition called *Interior* or *The Rape*.[2] Jos Hessel glowers from his end of the room, casting a look that says a good deal about the grim mood of this bourgeois evening at home. Lucy Hessel, on the other hand, darts a furtive sidelong glance at us. The overt interplay of deceit and barely contained anger explains the stormy tension in the picture. One almost has the feeling that the middle-class domesticity Vuillard was so deft in depicting is charged here with the dramatic inspiration of the period when he worked on the décors for Maurice Beaubourg's *La Vie muette*[3] – though, of course, the present setting suggests light comedy rather than high drama. The pink lamp on the table imparts the only note of colour to the otherwise beige monochromes of the composition, where the cardboard support shows through almost everywhere. The folds of the piece of material Madame Hessel is holding have been rendered by scoring the pigment with the handle of the brush.

In his book *La Bataille de l'impressionnisme*, Henry Dauberville mixes priceless first-hand reminiscences with gossip worthy of today's tabloids. He seems to have detested the Hessels, to a degree that verges on slander. Still, one amusing anecdote bears repeating, not least because it sheds some light on the painting's menacing atmosphere: 'The amoral and immoral Hessel, a former secretary to Aurélien Scholl, was often wont to deliver scathing witticisms; he was once heard to say to his wife: "My dear, consider yourself lucky to have had Édouard [Vuillard]; if you hadn't had him, I would have had to foist Bonnard on you!"'[4]

[1] Edgar Degas, *The Bellelli Family*, c. 1858-67, oil on canvas, 200 × 250 cm, Musée d'Orsay, Paris.
[2] Edgar Degas, *Interior* or *The Rape*, 1868-70, oil on canvas, 81.2 × 114.3 cm, Philadelphia Museum of Art, Philadelphia (Pennsylvania).
[3] Maurice Beaubourg, *La Vie muette*, drama in four acts, Paris, Presse et Stock, 1894.
[4] Dauberville 1967, p. 367.

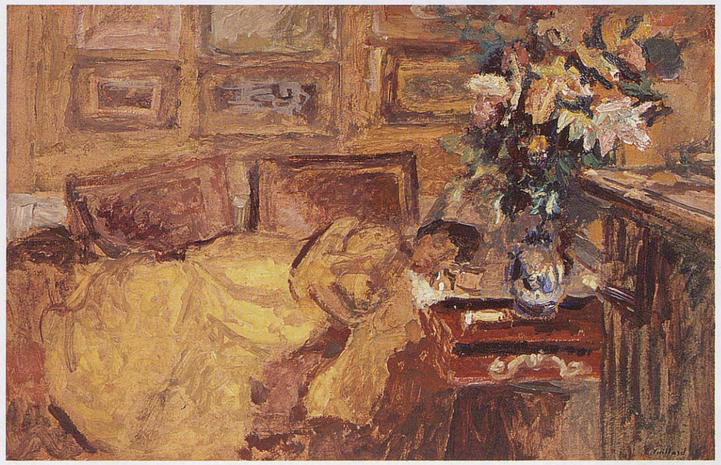

VII-338

VII-338
Evening, Lucy in Blue

c. 1904
Oil on cardboard, 21 × 19 cm
Signed, lower left: *E Vuillard*
Art market, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14195), 3 May 1905, 300 F – Maurice Masson, Lille (France), 13 Oct. 1905, part of a lot including VIII-129 – Private collection – Sale, Drouot-Montaigne, Paris, 13 June 1994, lot 31 (col. ill.) – Galerie Berès, Paris and Galerie Bellier, Paris – Galerie Berès, Paris.

Bibliography: Oursel 1977, p. 42, no. 82.


VII-339

VII-339
Madame Hessel Reclining by a Bouquet

c. 1905
Oil on cardboard, 38 × 57 cm
Stamp 1, lower right
California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco, San Francisco (California), Gift of Mrs Margaret K. Sloss in honour of Ian McKibbin White, Acc. No. 1986.63

Provenance: Artist's studio – Georges Maratier, Paris, 1946 – Private collection, Geneva, c. 1949 – Dalzell Hatfield Galleries, Los Angeles (California) – Louis Sloss, San Francisco; Mrs Margaret K. Sloss – Sloss gift to the Fine Arts Museums of San Francisco, 1986.

Exhibitions: Basle, Kunsthalle, 1949, no. 175 – Toronto-San Francisco-Chicago, 1971-72, no. 72 (ill.).

Description: *A woman in yellow reclining on a couch against a wall lined with paintings. Her bust is shadowed by a large bouquet consisting of pink and green patches, lit from the right.* (AC)


VII-340

VII-340
Woman Standing in a Salon

c. 1905
Oil on cardboard, 60 × 67 cm
Signed, lower right: *E. Vuillard*
Private collection, Great Britain

Provenance: F. de Gaudart d'Allaines, Paris – Private collection, Paris – Galerie Schmit, Paris – Henry Moore, Much Hadham (Great Britain) – Sale, Sotheby's, London, 3 Dec. 1996, lot 19 (col. ill.), bought in.

Exhibitions: Paris, Bernheim-Jeune, 1953, no. 25 [*Lucie Hessel dans le salon de la rue de Naples (Symphonie verte)*] – Paris, Schmit, 1973, no. 64 (col. ill.) ; 1979, no. 74 (col. ill.) ; 1981, no. 86 (col. ill.).

Though the Fauvist colours of this composition are toned down, Vuillard nevertheless uses his favourite green/red contrast, which we will again encounter in *Madame Jean Trarieux and Her Two Daughters* (IX-197). When we compare the painting with the preparatory drawing (see ill.), we see that Vuillard has isolated Madame Hessel's elegant figure by drawing back the armchair originally placed in the right foreground. To the left, we recognise the fireplace and the white urns seen frontally in the background of *The Hessels in their Small Green Salon* (VII-326).


E. V., preparatory drawing for *Woman Standing in a Salon*, graphite on paper, 12 x 19 cm. Private collection.



VII-341



VII-342

VII-341
Madame Hessel Sewing by Lamp Light

c. 1905
Oil on hardboard, 40 × 40 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Arthur Fontaine, Paris, c. 1905 – Fontaine sale, Hôtel Drouot, Paris, 13 April 1932, lot 76 – Dr Albert Charpentier, Paris, 12,100 F – Sale, Christie's, New York, 8 Nov. 1995, lot 194 (col. ill.) – Private collection.

Description: *Madame Hessel seated in profile, sewing by a table, with her back to the wall extending into the foreground right.* (JS)

VII-342
Flowers on a Console Table

c. 1905
Oil on cardboard, 29.5 × 44.5 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

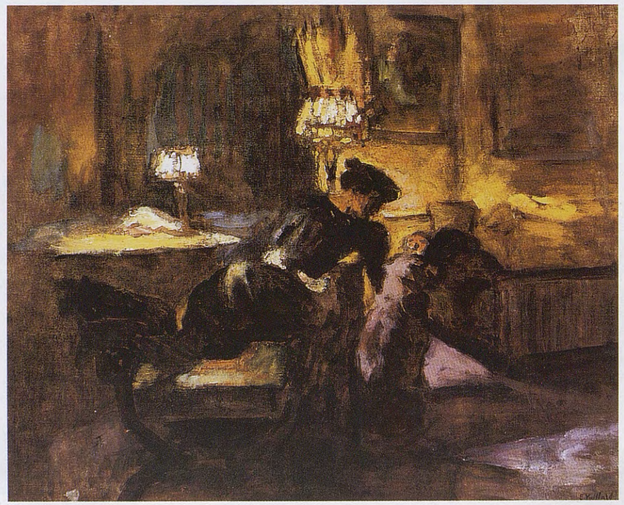
Description: *A brown console table, a pair of lamps with shades and, in between them, several sprays of pink and white blossoms.* (JS)

VII-343
Monsieur and Madame Hessel and Their Dog

c. 1905
Oil on canvas, 51 × 62 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Georges Maratier, Paris, 1945 – Private collection, Paris – Sale, Hôtel des Ventes, Enghien-les-Bains (France), 19 March 1988, lot 16 (col. ill.) – Private collection, Paris – Sale, Christie's, London, 3 April 1990, lot 296 (ill.), bought in – Sale, Sotheby's, New York, 17-18 Nov. 1998, lot 270 (col. ill.) – Private collection.

Description: *A lady in black, seated in an armchair upholstered in green, and leaning back to stroke her dog. A lamp casts a yellow gleam on the table before the ochre wall on the left. The silhouette of a man reclining on a sofa is seen on the right. The furniture is shrouded in mauve shadows throughout. The whole composition revolves around the contrasting of simplified tonal values.* (AC)



VII-343



VII-344

VII-344
Madame Hessel Seated beneath a Lamp

c. 1905
Oil on canvas, 71.1 × 68.6 cm
Stamp 1, upper right
The Museum of Fine Arts, Houston (Texas), 98.311

Provenance: Artist's studio – Hillman Periodicals, New York; Alex Hillman Family Foundation, New York – Knoedler, New York – Sale, Sotheby's, London, 29 April 1964, lot 32 (col. ill.) – John and Audrey Jones Beck, Houston – Gift from Mrs Audrey Jones Beck to the Museum of Fine Arts, Houston.

Exhibitions: Cleveland-New York, 1954, pp. 62 (col. ill.), 102 – Houston, Museum of Fine Arts, 1974, p. 100 (col. ill.).

Bibliography: Chastel 1948, col. pl. 11 – *Apollo* 79, no. 26, April 1964, p. XCVII (ill.) – *The Burlington Magazine* 106, no. 733, April 1964, p. XXIV (ill.).

Description: *A lamp on a brown marble mantelpiece, its shade cropped by the picture plane. Its light falls on the yellow wall in the background and highlights the wood panelling lower down. Madame Hessel, her arms crossed on her chest, is sharply silhouetted* à contre-jour*; her shadowy face shades into grey on the right and her hand forms a small orange-coloured patch towards the left. A red rug on the floor, a table and bouquet on the left, and a yellow and mauve painting propped against the fireplace on the right.* (JS)

Lucy could have been Vuillard's muse, and here she is a source of decidedly 'black' inspiration. This is one of the strangest works in the artist's oeuvre, and it casts a disturbing spell. The sitter is portrayed against the light, a menacing, ghostly silhouette surrounded by violent contrasts, especially that between the yellow wall and the red rug. She has been reduced to a stark black shape presented against a thoroughly Fauve-like background in which the variegations of the brown mantelpiece create a rippling effect. In a sense, what we have here, in the panelled décor of the Hessel's residence, is a last foray into Nabi tenebrism, one that brings to mind the young Vuillard's pronounced taste for the shadow

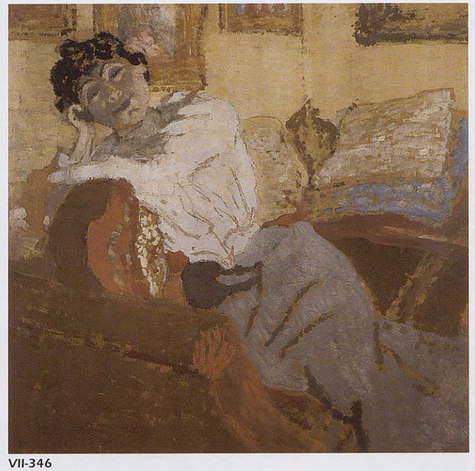


E. V., preparatory drawing for *Madame Hessel Seated beneath a Lamp*, graphite on paper, 10.1 x 14.3 cm. Private collection.

plays at the Chat Noir. The relationship between the preliminary drawing (see ill.) and the painting is like that between a negative and a photographic print: the décor is indicated in scrupulous detail, while Lucy Hessel's silhouette is heavily outlined in almost 'cloisonniste' fashion, with the result that our eye is caught by the white area in the centre of the drawing as forcibly as it is caught by the dark wraith-like figure in the painting.



VII-345



VII-346

VII-345
Madame Hessel in Her Boudoir – I

c. 1905
Oil on cardboard, 40.6 × 45.7 cm
Signed and dedicated, upper right: *A mon amie Lucy Hessel / E Vuillard*
Norton Simon Art Foundation, Pasadena (California), M.1977.1.P

Provenance: Jos Hessel, Paris – Louis Carré, Paris – Vivian Prins, London – Lefevre, London, 1976 – Norton Simon Art Foundation, 6 Dec. 1976; on loan to the Phoenix Art Museum, Phoenix (Arizona) 29 March-14 Nov. 1977.

Exhibition: Paris, Charpentier, 1948, no. 47.

Bibliography: Bernard 1930, p. 22 (ill.) – Chastel 1946, pp. 60 (ill.), 70-71, 74 – Wichmann 1962, pp. 354-356 (ill.), 357.

Description: *Full-face view of the sitter leaning back on a cushion in a white blouse and grey skirt, against a background of framed paintings. The light from an invisible lamp divides her face into a light and a dark area.* (JS)

This handsome portrait, with its thoroughly relaxed, meditative mood, must have had particular importance for Vuillard, since he inscribed it to his mistress, Lucy Hessel. The subtlety of its colouring did not escape André Chastel's eye: 'The artist has not forsaken the muted tones, the pinks, the mauves and the 'minor' yellows he earlier organized for decorative purposes. Madame Hessel in her grey skirt leans back on her elbow on a toned-down mauve couch, with two pale-yellow hues at her back, one for the wall and one for the frames. These hues, however, are not so much elements in a decorative harmony as ordinary shadings in a play of tonal contrasts. Instead of being spread throughout an ornamental composition, they help to modulate space and light. Though as tones they are unchanged, they are now contained within a whole in which sensation is no longer articulated by startling rhythms in a flat décor but captured instead in a palette of lights and darks.'[1]

[1] Chastel 1946, pp. 70-71, 74.

VII-346
Madame Hessel in Her Boudoir – II

c. 1905
Oil on cardboard, 54.6 × 54.6 cm
Stamp 1, lower right
Walker Art Gallery, Liverpool (Great Britain), WAG 6217

Provenance: Artist's studio – Hanover Gallery, London – Odo Cross, London, 1947 – Walker Art Gallery, Liverpool, 1964.

Exhibition: Glasgow-Sheffield-Amsterdam, 1991-92, no. 59, p. 57 (col. ill.).

Bibliography: Liverpool 1966, no. 6217, pl. 160 – Thomson, exhib. cat., Glasgow-Sheffield-Amsterdam, 1991-92, p. 57 – *The Burlington Magazine* 134, no. 1066, Jan. 1992, p. 46 (ill.), fig. 63.

Description: *Madame Hessel in a white blouse and grey skirt, reclining nonchalantly on a faded-mauve couch decked with cushions, smiling. Behind her is a yellow wall lined with pictures in yellow frames of which only the lower edges are visible. The colourless cardboard ground enlivened by grey vies with the muted local half-tones of the sitter's face.* (AC)

This is a repeat of the preceding composition, but with a tighter framing and a frankly exaggerated expression on the sitter's face. Indulging in subtle irony at the expense of the woman he loves, the artist gives her the look, as Belinda Thomson observes perspicaciously, of a simpering, heavily made-up actress in the glare of footlights: 'Those smiling features, apparently caught in mid-conversation, impart an almost mask-like quality to her face, due to the shadow produced by an invisible light that illuminates her from below, giving us a foretaste of the bold use of shadows by Matisse and the Fauves in their portraits.' Self-assured and triumphant, Madame Hessel is depicted here as a woman who knows how to dominate her entourage and get her way.



VII-347



VII-348

VII-347
Madame Hessel Leaning on a Table

c. 1905
Oil on cardboard, 58 × 53 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Jacques Blot, Paris – Augusto Lopes Veira de Abreu, Porto (Portugal) – Sale, Sotheby's, London, 4 Dec. 1974, lot 13 (ill.) – Cyril Segal, Israel – Private collection.

Description: *A dark-haired young woman in a pink dress propping one elbow on a table and twisting sideways on a chair in the centre. The background is a drawing-room wall lined with paintings.* (JS)

VII-348
Madame Hessel, Hand on Hip

c. 1905
Oil on cardboard, 29 × 22.5 cm
Signed, lower right: *EV*
Private collection, London

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14733), 13 Dec. 1905, 200 F – Fayet, Paris, 24 Jan. 1906, part of a lot – Bernheim-Jeune, Paris (stock no. 14819), 7 Feb. 1906, 300 F – Henry Bernstein, Paris, 28 July 1909, 800 F – Private collection, Paris – Sale, Sotheby's, London, 3 Dec. 1981, lot 618 (col. ill.) – JPL Fine Arts, London – Private collection, London.

Exhibition: Salzburg-London, 1991, no. 14 (col. ill.).

Description: *The model stands with her left hand on her hip, her cheek and dress softly outlined by the light of the lamp behind her.* (JS)

VII-349
The Large Salon at the Hessels', Rue de Rivoli (study)

c. 1905
Oil on cardboard, mounted on canvas, 28.3 × 36.2 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Galerie Bellier, Paris, 1986 – Sale, Hôtel Drouot, Paris, 26 Nov. 1990, lot 16 (col. ill.), bought in – Sale, Drouot-Montaigne, Paris, 13 June 1994, lot 9 (col. ill.) – Private collection, Paris – Sale, Hôtel George V, Paris, 21 June 2001, lot 25 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 12 Dec. 2001, lot 43 (col. ill.), bought in.



VII-349



VII-350



VII-351

VII-350
The Large Salon at the Hessels', Rue de Rivoli

c. 1905
Glue-based distemper on canvas,
177.5 × 379.5 cm
Stamp 1, lower left
Queensland Art Gallery Foundation, Brisbane (Australia), Acc. No. 1:1792

Provenance: Artist's studio – Private collection, Paris – Tolarno Galleries, Melbourne (Australia) – Queensland Art Gallery Foundation, Brisbane, 1981.

Exhibitions: Recklinghausen, Städtische Kunsthalle, 1964, no. 247 (ill.) – Melbourne, Tolarno Galleries, 1981, no. 3 (col. ill.).

Description: *A group of ladies seated before a fireplace on the right and, in the foreground, the white silhouette of Madame Hessel reclining in an armchair. Standing on the left are the silhouettes of two men seen against the light, one of whom is Tristan Bernard. Harmony in green.*(JS)



VII-352

VII-351
The Hessels' Salon, Rue de Rivoli

c. 1905
Oil on cardboard, 35 × 58 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sam Salz, New York – Private collection, Los Angeles (California) – Current whereabouts unknown.

VII-352
The Small Salon, Rue de Rivoli

c. 1905
Pastel on paper, 24.5 × 24 cm
Signed, lower left: *EVuillard*
Private collection, Paris

Provenance: Henry Bernstein, Paris – Private collection, Paris.



VII-353

VII-353
The Hessels' Salon, Rue de Rivoli

c. 1905
Oil on cardboard, 43 × 59 cm
Signed, lower right: *E Vuillard*
Thielska Galleriet, Stockholm,
Inv. no. 402

Provenance: Count Harry Kessler, Weimar (Germany) – Ernest Thiel, Stockholm – Thielska Galleriet, Stockholm.

Exhibitions: Stockholm, Nationalmuseum, 1941, no. 406; 1946, no. 72 – Stockholm, Liljevalchs Konsthall, 1954, no. 394 – Stockholm, Nationalmuseum, 1958, no. 171 – Stockholm, Thielska Galleriet, 1967, no. 50.



E. V., preparatory drawing for *The Hessel's Salon, Rue de Rivoli*, graphite on paper, 9.9 x 13.3 cm. Private collection.

Bibliography: Linde, Thiel 1979, p. 112, no. 402 (col. ill.).

In this oil sketch, Vuillard appears to inaugurate a lighter, more allusive, as it were more watercolour-like manner of painting. The pink and grey marbling of the mantelpiece in the right foreground almost reminds one of certain *Jugendstil* motifs, which may explain why this quick colour sketch was initially in Count Kessler's collection. *The Hessels' Salon* has the look of a dazzling improvisation, yet, once again, the positions of the main elements in the composition have been carefully worked out in a detailed preparatory drawing (see ill.).

VII-354
Madame Hessel in a Red Dress, Reading

c. 1905
Oil on cardboard, mounted on cradled panel, 40 × 37 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Jos Hessel, Paris, c. 1930 – Alfred Daber, Paris, 1947 – Jeanne Lanvin, Paris; Comtesse Jean de Polignac, Paris – Private collection.

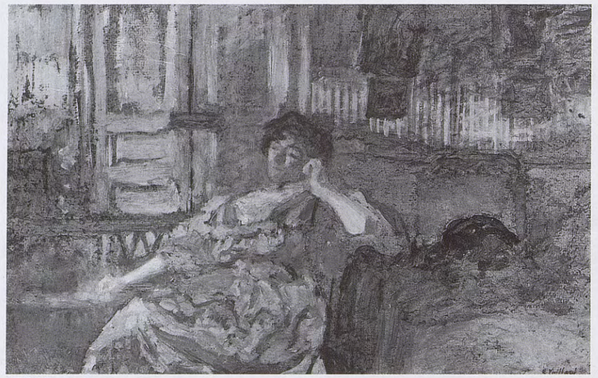
Exhibitions: Zurich, Kunsthaus, 1932, no. 154 [*La Lecture*] – Paris, Daber, 1947.

Bibliography: Bernard 1930, p. 23 (ill.).

Description: *A lady in a long red dress resting her elbow nonchalantly on a table and reading a book placed on the grey and yellow tablecloth in front of her. Framed paintings line the yellow wall behind her, above a wainscot that imparts a grey accent to the composition.* (AC)



VII-354



VII-355

VII-355
Madame Hessel, Her Head Propped on Her Hand

c. 1905
Oil on cardboard, 49 × 58 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Louis Carré, Paris – Galerie Vendôme, Paris, 1944 – Dr André de Gennes, Paris – Otto Wertheimer, Paris – Edmond Lévy-Ditischeim, Basle (Switzerland) – Private collection, Switzerland.

Exhibition: Paris, Vendôme, 1944.

Description: *Madame Hessel in a blue dress, sitting with one elbow on a table. The cardboard, which shows through in places, is darkened by an ill-advised coat of varnish.* (JS)



VII-356

VII-356
Lady in Green

c. 1905
Oil on cardboard, 30.2 × 22.5 cm
Signed, lower right: *Vuillard*
Art Gallery and Museum, Glasgow (Great Britain), Inv. 2426

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21599, *La Dame en vert*), 26 May 1919, 650 F – Thomas Justice & Sons, London, 11 Oct. 1919, part of a lot – William McInnes, Glasgow – McInnes bequest to the Art Gallery and Museum, Glasgow, 1944.

Exhibitions: Glasgow, Art Gallery and Museum, 1945, no. 2 – Glasgow, Scottish Arts Council Gallery, 1968, no. 47.

Bibliography: Glasgow 1953, p. 78; 1955, p. 30; 1967, p. 111 (ill.); 1985, p. 145 (ill.).

Description: *The sitter is shown leaning against the end of a couch, her face seen in profile and rendered in half-tones. A man's head seen from the back looms large in the foreground.* (JS)

VII-357
Woman Examining an Album of Prints

c. 1905
Oil on canvas, 44.5 × 41 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Galerie Charpentier, Paris, c. 1955 – Current whereabouts unknown.



VII-357

VII-358
Madame Hessel in a Black Dress

c. 1906
Oil on cardboard, 66.5 × 36 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – Private collection – JPL Fine Arts, London – Private collection, London.

Exhibition: Salzburg-London, 1991, no. 10 (col. ill.).

Description: *The sitter's melancholy face beneath a mass of thick black hair is brightly lit on the right and in deep shadow on the left.* (JS)



VII-358

VII-359
Woman Reading by a Window

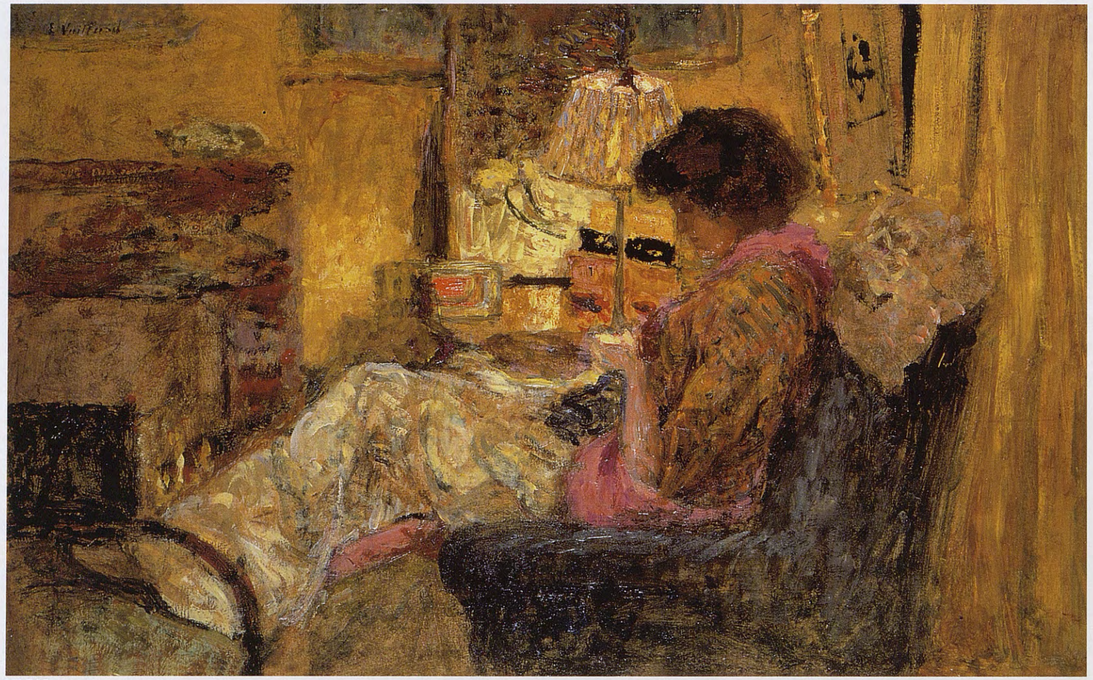
c. 1905
Oil on cardboard, 41 × 39 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough, London – Arthur Tooth & Sons, London – Sale, Sotheby's, London, 3 July 1968, lot 71 (ill.) – Waddington Galleries, London – Current whereabouts unknown.

Description: *A young woman in a greenish dress, seated facing the viewer, her face concealed by the book she is reading. Her dark hair is 'crowned' by the pink flowers placed in front of the window behind her. Higher up in the background, several chimney stacks stand out against the sky. A picture in a yellow frame on the light grey wall to the right is partly hidden by the open window. A series of black lines on a portfolio propped against the wall suggests the artist's signature.* (JS)



VII-359



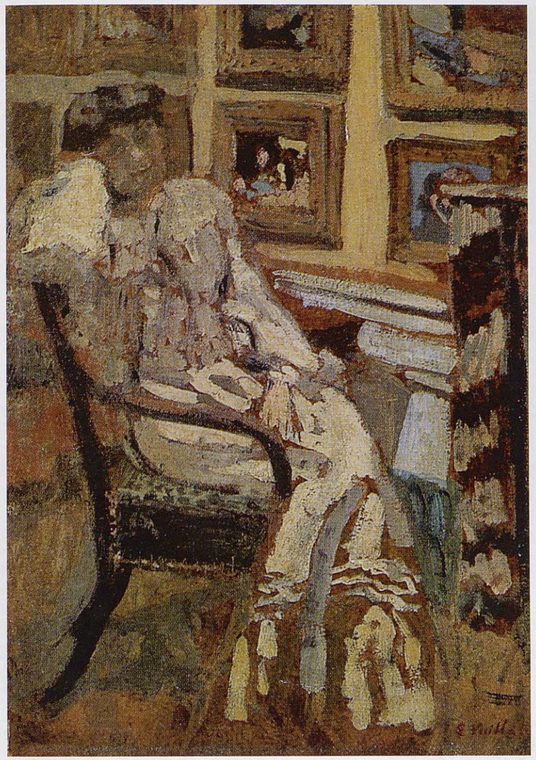
VII-360

VII-360
Madame Hessel Sewing in the Yellow Boudoir

c. 1905-07
Oil on cardboard, 37.5 × 60 cm
Signed, upper left: *E Vuillard*
Private collection, France

Provenance: André Schoeller, Paris – Simone Simon, Paris – Sale, Hôtel Drouot, Paris, 24 June 1988, lot 59 (col. ill.) – Galerie Berès, Paris, and Galerie Bellier, Paris – Sale, Hôtel des Ventes, Enghien-les-Bains (France), 21 Nov. 1990, lot 6 (col. ill.), bought in – Sale, Centre International, Deauville (France), 16 August 1991, lot 127 (col. ill.) – Private collection, France.

Description: *The sitter is seen in profile on the right seated by a drawn yellow curtain in a green armchair with an ochre antimacassar. Over her white dress she wears a kimono trimmed with mauve and flecked with green and orange. The slender shaft of the lamp at her side bisects a stack of black and orange boxes. On the left is a fireplace and, in the foreground, the arm of a chair.* (JS)



VII-361



VII-362

VII-361
Madame Hessel in Her Small Salon, Rue de Rivoli

c. 1905-07
Oil on cardboard, 32 × 22.5 cm
Stamp 1, lower right
Israel Museum, Jerusalem, L-B95.051

Provenance: Artist's studio – Knoedler, New York – Mrs Edward Hutton, Westbury, Long Island (New York) – Hutton sale, Sotheby's, London, 1 July 1964, lot 16 (col. ill.) – Sidney Bernstein, London; permanent loan from the Jerusalem Foundation to the Israel Museum, Jerusalem, 1995.

Description: *A three-quarter view of Lucy Hessel in a mahogany armchair with green upholstery. Her shadowy face rests on her right hand and is turned towards us. The light from an invisible ceiling lamp highlights the tip of her nose and, more vividly, her forearm and the details of her pale dress. Several paintings by Bonnard and Vuillard are dimly visible on the wall in the background.* (JS)

VII-362
Madame Hessel in Her Salon

c. 1905-07
Pastel heightened with oil on Canson drawing paper, backed on cardboard, mounted on cradled panel, 54.5 × 49 cm
Signed, lower left: *E. Vuillard*
Private collection

Provenance: Artist's studio – Alfred Daber, Paris – Pierre-Eugène Montezin, Paris – Private collection, Neuilly-sur-Seine (France) – Sale, Hôtel des ventes, Fontainebleau (France), 25 May 1986, lot 8 (col. ill.) – Hammer, New York, 1987 – Cooperman Collection, Los Angeles (California) – Sale, Sotheby's, New York, 9 May 1989, lot 30 (col. ill.) – Private collection.

Description: *Madame Hessel seated in an armchair in the centre, facing us, resting her legs on a curule chair. A round tabletop in the foreground left, an open double-door giving onto another room in the background, an oriental rug on the floor and pictures on the wall.* (JS)


VII-363

VII-363
The Salon and the Dining-Room

c. 1905-07
Oil on cardboard, mounted on cradled panel, 74 × 69 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18351, *Le Salon et la salle à manger*), 27 Oct. 1910, 1,000 F – Dr Wolff, Paris, 17 July 1911, 3,000 F – Gaston Lévy, Paris – Lévy sale, Hôtel Drouot, Paris, 17 Nov. 1932, lot 123 (ill.) – Marcel Bernheim, Paris, 20,000 F – M. Bernheim sale, Hôtel Drouot, Paris, 6 March 1937, lot 105 (ill.) – Engrand, Lille (France), 31,500 F – Émile Laffargue, Paris – Private collection, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 11 (ill.) – Paris, Charpentier, 1948, no. 63 – Paris, Daber, 1974, no. 35.

Bibliography: *L'Art décoratif*, supplement, March 1911, p. 4 (ill.) – Werth 1923, pp. 151-154 (ill.) – *Gazette de l'Hôtel Drouot*, no. 24, 27 Feb. 1937 (ill.) – Salomon 1961, p. 105 (col. ill.) – Roger-Marx 1968, col. pl. 15 – Salomon 1968, p. 113 (col. ill.) – Daniel 1984, pp. 231, 233, fig. 84 – Ciaffa 1985, pp. 354-355, fig. 202.

Description: *Madame Hessel in a blue peignoir resting her knee on a chair with a brown back. A large dog (Basto) lies at her feet. On the right, below a gleaming gilt frame, is a dressing-table with a lamp and lampshade. The salon walls are a misty shade of pink and grey. On the left, a green and ochre rug recedes towards the dining-room door and the spacious window beyond, through which bright daylight floods in, casting a bluish reflection on the ceiling and quietly enlivening the mauve-pink rug in front of the partly closed, fairly rigid-looking green curtain in the background. The glazed door, with a green highlight running along its grey edge, reflects the blue and grey tones of the dining-room.* (AC)

VII-364
Madame Hessel Sewing
(study)

c. 1905-07
Pastel on grey paper, 25.2 × 32 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Madame Hessel in a dark-grey dress, reclining on a sofa, sewing. The fabric she is working on is laid out on a brown silk cushion next to her; the edge of the cushion shades into lighter tones, taking on a delicate pink hue on the left. A yellow wall in the background, with small red patches on the right, level with the sitter's head.* (AC)


VII-364


VII-365

VII-365
Madame Hessel in an Opal Dress

c. 1905-07
Oil on cardboard, 35.5 × 27 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Alfred Daber, Paris, c. 1974 – Sale, Sotheby's, London, 3 Dec. 1975, lot 42 (col. ill.) – Sale, Kunsthaus Lempertz, Cologne, 19 May 1979, lot 744 (ill.) – Noorthman & Brod, Maastricht, 1985 – Sale, Galerie de Vuyst, Lokeren (Netherlands), 20 April 1985, lot 379 (col. ill.) – Dr. Anton C. R. Dreesmann, Amsterdam – Sale, Christie's, London, 9 April 2002, lot 44 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Daber, 1974, no. 36.

VII-366
Face and Hand

c. 1905-07
Oil on cardboard, mounted on canvas, 38 × 26 cm
Stamp 1, lower right
Art market, London


VII-366

Provenance: Artist's studio – Renou et Colle, Paris – Jacques Dubourg, Paris – JPL Fine Arts, London.

Exhibitions: London, JPL, 1983, p. 27 (col. ill.) – Melbourne-Sydney, 1985, no. 32 – Salzburg-London, 1991, no. 11 (col. ill.) – Stuttgart, Kunsthaus Bühler, 1996, p. 34 (col. ill.).

Description: *The sitter is Lucy Hessel. A study in pink and cold green under a harsh light.* (AC)

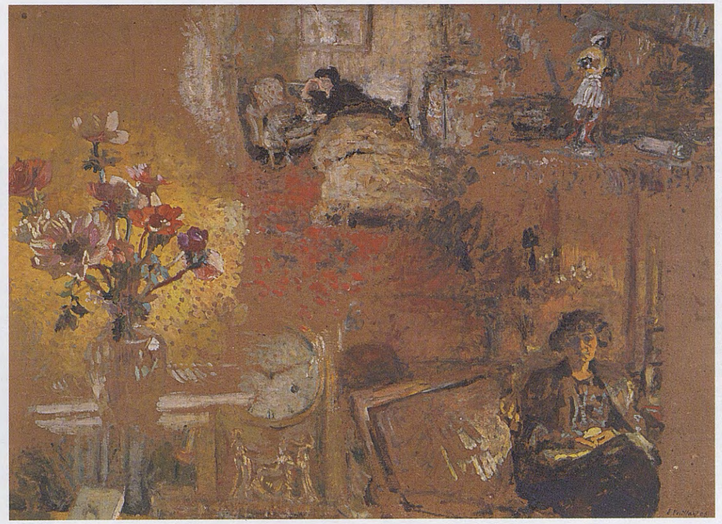
VII-367
Studies of Madame Hessel, Rue de Rivoli

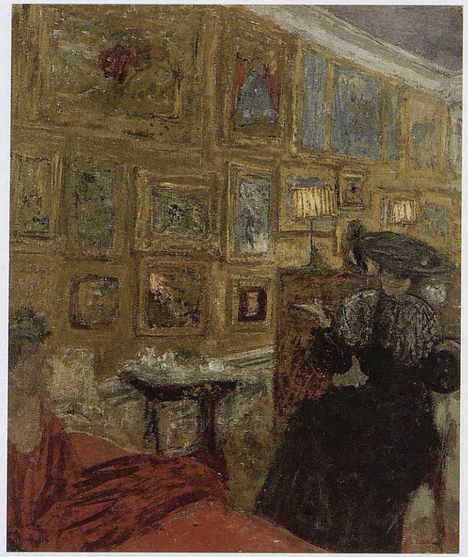
1906
Oil on cardboard, 56 × 77 cm
Signed and dated, lower right:
E Vuillard 06
Private collection, Paris

Provenance: Dr Prosper-Émile Weil, Paris – Private collection, Paris.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 124 – Paris, Daber, 1947 – Paris, Orangerie, 1968, no. 132 (ill.).

Description: *Five separate studies can be distinguished here: a bouquet of anemones on the left, against a halo of bright yellow background partly blotting out the rim of a clock face; on the lower right, a dark-haired woman seen full-face sitting on a couch; top centre, the same woman reclining on a couch flanked by an armchair and a picture; and a figurine top right.* (JS)


VII-367



VII-368

VII-368
The Visitor

c. 1907-08
Glue-based distemper on canvas,
72 × 60 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Georges Maratier, Paris, 1945 – Galerie Katia Granoff, Paris – Augusto Lopes Veira de Abreu, Porto (Portugal) – Sale, Sotheby's, London, 4 Dec. 1974, lot 15 (col. ill.) – Cyril Segal, Israel – Sale, Christie's, New York, 16 May 1990, lot 366 (col. ill.), bought in – Private collection.

Exhibitions: Berne, Kunsthalle, 1946, no. 15 – Brussels, Palais des Beaux-Arts, 1946, no. 20.

This is a subject Vuillard had relished ever since his youth (see *The Visit,* IV-5, and *The Widow's Visit*, VII-13). In the early years of the twentieth century, he invariably cast an amused eye on the world around him, and caricature is never far off. Notice, for example, the widespread position of the visitor's hands as she recounts some incident to Lucy Hessel. The crimson red used exclusively for the latter contrasts sharply with the mood of half-mourning exuded by the weak electric bulbs behind the lampshades.

VII-369
The Hessels' Green Salon

c. 1907-08
Glue-based distemper on paper, mounted on canvas, 62.8 × 63.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Renou et Colle, Paris, c. 1950 – Jacques Lindon, Paris – Loula Lasker, New York – Morris W. Haft, New York and Palm Beach (Florida), c. 1962 – Haft sale, Trosby Galleries, Palm Beach, 9 Feb. 1965, lot 6 (col. ill.) – Stavros S. Niarchos, Greece – Private collection.

Exhibitions: New York, Fine Arts Associates, 1953 – New York, Wildenstein, March 1962, no. 44 (ill.).

Bibliography: Salomon 1945, p. 87 (ill.).

Description: *In a drawing-room defined by gradations of grey, mauve, green and pink on the walls and ceiling, several figures are grouped behind a flowery green openwork couch and around a man in a white shirt-front and dark evening dress. A yellow and ochre cloth is draped over the piano, repeating and enlivening the tone of the curtains on the right-hand wall. The Neapolitan yellow shade of the lamp on the piano and the ornamental lights of the chandelier are reflected in the mirror; turquoise blue chairs in the foreground; a pink lamp in the centre; blue, yellow and green accents in the door standing ajar in the background. The latter, together with the subtly varied blues throughout, quietly breathe life into the greys and yellows of the composition as a whole.* (AC)



VII-369



VII-370



VII-371r.



VII-371v.

VII-370
Madame Hessel Sewing

1908
Glue-based distemper on paper, mounted on canvas, 34 × 46 cm
Stamp 1, lower right
Private collection, South Africa

Provenance: Artist's studio – Galerie d'Art Latin, Stockholm, 1948 – Göran Bergengren, Lund (Sweden), 1949 – Galerie de l'Europe, Paris, 1960 – Mrs Clifford Curzon, London, 1960 – Sale, Christie's, London, 30 Nov. 1982, lot 122 (col. ill.) – Reinhold Cassirer, South Africa – Private collection, South Africa.

Exhibitions: Stockholm, Galerie d'Art Latin, 1948, no. 11 [*La Couture sous la lampe,* 1922] – Paris, Galerie de l'Europe, 1960, no. 5 (ill.) – London, Tooth & Sons, April-May 1969, no. 8 (ill.).

This is a particularly good example of the kind of sketchy rendering that Vuillard occasionally still practiced. There is the same terseness, the same laying-down of quick, fluid layers of tempera, that we see, for example, in *The Woman in Blue at Les Pavillons* (VIII-370). He excels as always in the use of half-tones like the mauve of the lampshade. The manner in which the sitter's face is divided into two areas recalls a number of Albert Marquet's studies.

VII-371
Lucy Hessel in the Large Salon, Rue de Rivoli [recto]
Interior [verso]

c. 1905
Oil on cardboard, 37.5 × 30.5 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Private collection, Switzerland, c. 1955 – Matthiesen Fine Art, London – Roland, Browse & Delbanco, London, 1965 – Private collection, Great Britain – Sale, Sotheby's, London, 1 Dec. 1993, lot 135 (col. ill.) – Michael McDonnell, Memphis (Tennessee) – Private collection, United States.

Exhibitions: Winterthur, Kunstmuseum, June-July 1955, no. 210 – Milan, Palazzo Reale, 1959, no. 65.

VII-372
Evening at Madame Hessel's, Rue de Rivoli

c. 1905
Oil on cardboard, 43 × 44 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Current whereabouts unknown.

Description: *Madame Hessel's drawing-room: Docteur P. E. Weil, in profile, reading by a lamp on the left, a woman with a green bow in her hair in the centre and Tristan Bernard's silhouette in profile on the right. On the vaguely orange wall in the background is the bottom of Bonnard's portrait[1] of Madame Hessel in a red dress with the head of a dog sharply silhouetted against it.* (JS)

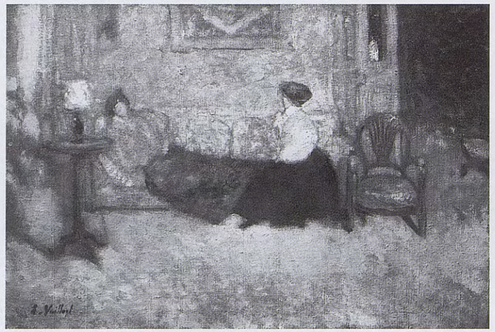
[1] Pierre Bonnard, *Portrait of Madame Hessel* or *Woman in Red,* 1901, oil on cardboard, 108 × 79 cm, priv. coll.



VII-372



VII-373



VII-374

VII-373
Two Women Conversing on a Couch

c. 1905
Oil on cardboard, 39 × 57 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Mrs P. M. Byass, London, 1950 – Current whereabouts unknown.

Description: *Two women on a couch; the one on the left, dressed in white, is wearing a flowery hat and sitting next to a pedestal table with a lamp and bright lampshade. Quickly sketched items of furniture on the right. Yellow background.* (AC)

VII-374
Madame Hessel and a Visitor, Rue de Rivoli

c. 1905
Oil on canvas, 35.5 × 53.5 cm
Signed, lower left: *E. Vuillard*
Private collection, New York

Provenance: Valentine Synave, Paris – Bernheim-Jeune, Paris (stock no. 21365), Dec. 1918, 1,000 F – Alex Reid, Glasgow (Great Britain), 24 March 1919, part of a lot – Étienne Bignou, Paris, 1928 – Samuel Lewisohn, New York; Mrs Simon (née Lewisohn), New York, 1951 – Schoneman, New York – Private collection, New York.

Exhibition: New York, The Metropolitan Museum of Art, 1951, no. 97 (ill.).

Description: *Madame Hessel reclining in the half-light on the left. At the other end of the couch sits a woman in a black skirt, white blouse and boater; a pedestal table and lamp on the left, and, on the right, an armchair by an open door.* (JS)

The visitor is being received in the Hessels' large salon, where we recognize the armchairs with their backs shaped like lyres. The sketchiness of the composition and the soft-focus effects giving us a blurred view of the scene recall some of the artist's quick colour sketches from the years 1895 to 1897.

VII-375
Two Women with Hats

c. 1905
Oil on cardboard, 27.5 × 47.5 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: Artist's studio – Jeanne Castel, Paris – Édouard Loder, Paris – Paul Bianchini, New York, 1969 – Sale, Sotheby's, New York, 17 Dec. 1969, lot 7, bought in – Sale, Galerie Motte, Geneva, 9 Dec. 1970, lot 310 (ill.), bought in – Sale, Sotheby's, London, 4 April 1990, lot 111 (col. ill.), bought in – Current whereabouts unknown.

Exhibition: New York, Bianchini, 1968, no. 7 (ill.).



VII-375



VII-376



VII-377

VII-376
Paying a Call

c. 1905
Oil on cardboard, 47.5 × 47.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Interior with a yellow and green background. Seated in profile on the right is a woman in a grey dress, white gloves and black hat garnished with white birds, listening to a woman in a pink blouse and grey dress holding forth in an affected manner on the sofa.* (AC)

VII-377
A Visitor at Madame Hessel's

c. 1905
Glue-based distemper on cardboard, 50.2 × 52.1 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Lucien Lefebvre-Foinet, Paris – A. Tanner, Zurich (Switzerland) – Reid & Lefevre, London, c. 1939 – The Leicester Galleries, London – Édouard Jonas, Paris – Paul Rosenberg, New York – Thelma Chrysler Foy, New York, c. 1948 – Foy sale, Sotheby's, New York, 13 May 1959, lot 6 (col. ill.) – Hammer, New York – Sale, Sotheby's, Los Angeles, 25 June 1974, lot 38 (col. ill.) – Private collection, United States – Sale, Sotheby's, New York, 4 Nov. 1993, lot 131 (col. ill.) – Private collection.

Exhibitions: London, Reid & Lefevre, 1939, no. 34 – New York, Seligmann, 1948, no. 17 – New York, Rosenberg, 1957, lot 34 (ill.).

Bibliography: Wright 1939, pp. 138, 139 (ill.).

The open window overlooking the rue Cambon lets in a particularly lovely, late-afternoon light.



VII-378

VII-378
Lucy and Dog, Rue de Rivoli

c. 1905
Oil on cardboard, 55 × 77 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris – Sale, Palais Galliera, Paris, 19 March 1973, lot 65 (ill.), bought in – Private collection, Paris.

Description: *A lively flurry of contrasting colours surrounding a dark-haired woman in a black blouse, leaning back in an armchair. Her face is roughly indicated by a light patch of colour; her knees are draped in an ample dress that blends in with the rug and the pieces of material strewn around the room; a dog lies at her feet; a sewing table stands on the left.* (AC)



VII-379

VII-379
Madame Hessel and the Manicurist

c. 1906
Oil on cardboard, 60 × 66 cm
Stamp 1, lower left
Kunsthaus Zürich, Zurich (Switzerland),
Inv.-Nr. 1950/12

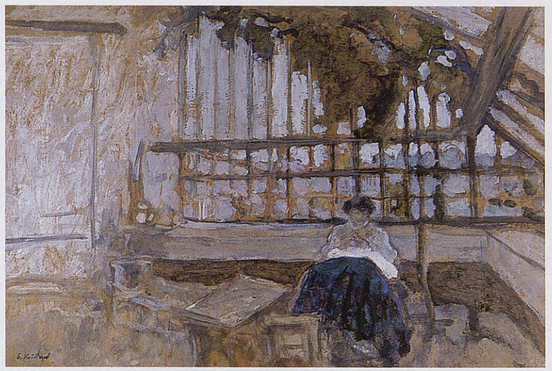
Provenance: Artist's studio – Feilchenfeldt, Zurich – Kunsthaus Zürich, Zurich, 1950.

Exhibitions: Zurich, Kunsthaus, 1950, p. 31 – Zurich, 1964, no. 158 – Recklinghausen, Städtische Kunsthalle, 1967, no. 205 (ill.) – Munich, Haus der Kunst, 1968, no. 97 (ill.) – Paris, Orangerie, 1968, no. 114 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 60 (ill.) – Lyons-Barcelona-Nantes, 1990-91, pp. 202 (ill.), 204, no. 114,– Glasgow-Sheffield-Amsterdam, 1991-92, no. 72, p. 64 (col. ill.) – Lausanne, 2000-01, no. 64.

Bibliography: Zurich, Kunsthaus, 1959, pl. 91, repub. 1968, pl. 101 – Jedlicka, 1964 (ill.) – Perucchi-Petri 1972, pp. 52-57, no. 3 (ill.).

Description: *A woman in bed under a yellow counterpane, holding her hand out from under the cold blue sheets to a manicurist in a black hat. The latter leans into the pink light of the bedside lamp, which tinges her face. Touches of blue and brown in the décor; a filament of orange along the door; a pink highlight on the chair in the foreground.* (AC)

The simplicity and sober humour of the scene are striking. It is one of the earliest examples of a composition based on the unifying effect of subdued electric light.



VII-380

Provenance: Tristan Bernard, Paris – Jos Hessel, Paris – Knoedler, New York – Nate B. Spingold, New York – Fondation Bemberg, Toulouse.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 103 [*Deux femmes assises devant une fenêtre à grands rideaux*] – St. Tropez, 2000, no. 51, p. 21 (col. ill.).

Description: *Backlit view of Madame Hessel and Madame Tristan Bernard (Marcelle Aron) sewing by a window with curtains draped in a somewhat theatrical manner. A square of red cloth on the table, partly hidden by the embroidered back of a tapestry chair in the foreground. Brown composition overall.* (JS)

VII-380
Marcelle Aron Seated in the Conservatory at Ormesson

c. 1902
Oil on cardboard, 38 × 57 cm
Signed, lower left: *E. Vuillard*
Art market, London

Provenance: Marcelle Aron, Paris – Private collection, Paris – Sale, Sotheby's, London, 4 April 1989, lot 45 (col. ill.) – Neffe-Degandt Fine Art, London.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 100 [*Femme assise dans une serre*] – Salzburg-London, 1991, no. 9 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 64, p. 75 (col. ill.) – Stuttgart, Kunsthaus Bühler, 1996, p. 37 (col. ill.).

Description: *The model sits facing us on the right, wearing a black skirt and light-coloured blouse, a piece of white cloth in her lap. A broadly worked sketch.* (JS)

VII-381
Madame Hessel and Madame Aron Sewing in the Drawing-Room at Ormesson

c. 1902
Oil on canvas, 55.5 × 45 cm
Signed and dedicated, upper right:
à Tristan Bernard / Edouard Vuillard
Fondation Bemberg, Toulouse (France),
2101



VII-381



VII-382

VII-382
Conversation by Lamplight at Marcelle Aron's

c. 1904
Oil on cardboard, 67 × 62 cm
Signed and dedicated, lower left:
A E Cross E Vuillard
Private collection, London

Provenance: Henri-Edmond Cross, Paris – Captain Richard A. Peto, Isle of Wight (Great Britain) – Lefevre, London, 1945 – Private collection, Scotland (Great Britain), 1947 – Lefevre, London – Private collection, London.

Exhibitions: London, Lefevre, 1945, no. 47, 1967, no. 19 (ill.); 1983, no. 20 (col. ill.).

Bibliography: *Apollo*, no. 33, Nov. 1964, p. 4 (ill.).

A splendid composition combining the central figure's white dress, the dark-red rug and the salmon-pink gradations of the lamp base with its crescent pattern ranging from grey to pink, somewhat in the manner of Bonnard depicting the light filtering through a curtain in *Eau de Cologne*, painted in 1907.[1]

[1] Pierre Bonnard, *Bathroom with a Pink Couch* or *Eau de Cologne* or *Nude Seen against the Light*, 1907, oil on canvas, 124 × 108 cm, Musées Royaux des Beaux-Arts, Brussels.



E. V., preparatory drawing for *Conversation by Lamplight at Marcelle Aron's*, graphite on paper, 19 x 12.1 cm. Private collection.



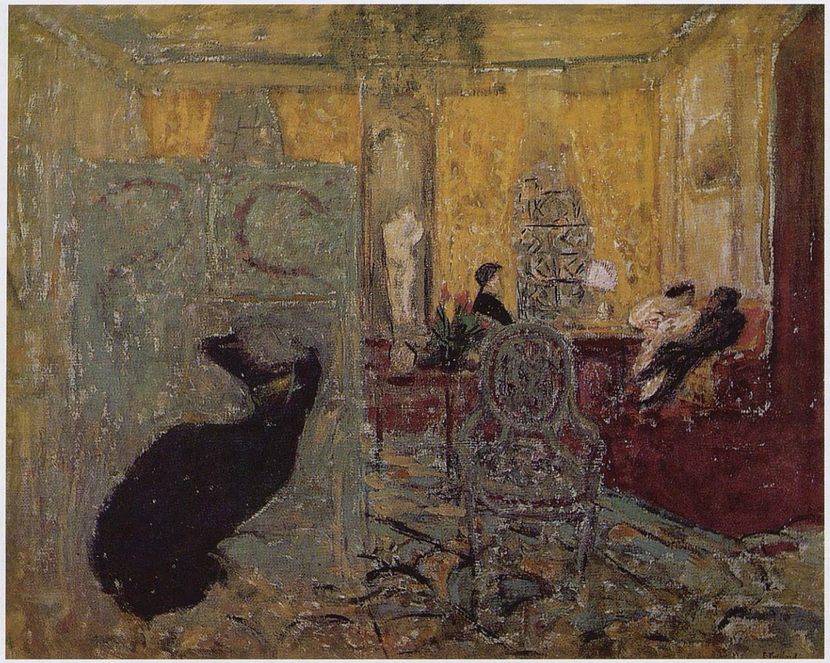
VII-383

VII-383
The Game of Draughts: Tristan Bernard at Madame Aron's

c. 1905
Oil on canvas, 41 × 39.5 cm
Stamp 1, lower right
Santa Barbara Museum of Art, Santa Barbara (California),
Acc. no. 1991.46.2

Provenance: Artist's studio – Georges Maratier, Paris – Georges Seligmann, New York – Collection of Mr Eichholz, Washington D.C., 1952 – Gift from Robert and Mercedes Eichholz to the Santa Barbara Museum of Art, Santa Barbara, to mark the museum's fiftieth anniversary, 1991.

Description: *Tristan Bernard sitting in front of a draughts board on a small table. In the shadowy foreground we see the silhouette of his opponent, whose figure is cropped by the picture plane. A young woman with black hair, brightly lit and dressed in white, sits further back facing a woman in grey on the left. An oriental blue and white lampstand with a beige shade stands out clearly in the background against a dappled, unevenly lit yellow and brown wall, dominating the composition.* (AC)



VII-384

VII-384
Madame Aron's Salon

c. 1905
Oil on canvas, 65 × 80 cm
Stamp 1, lower right
Private collection, Tokyo

Provenance: Artist's studio – Private collection, Tokyo.

Exhibition: Tokyo, Wildenstein, 1974, no. 19 (col. ill.).

Description: *A woman seated in a chair against a green screen in the shadowy light on the left. Three figures are conversing in the right background, in front of a yellow-orange curtain. A red wall-to-wall carpet, and an armchair on a green rug in the centre foreground.* (AC)



Edvard Munch, Sketch for *Ghosts* by Ibsen, 1906-07, oil on cardboard. Private collection.

This all but unfinished canvas brings to mind some of Vuillard's Nabi compositions and, to an even greater extent, Edvard Munch's contemporaneous stage-designs for Ibsen plays. The Norwegian artist's sets for Max Reinhardt's productions of *Hedda Gabler* (1907) and, especially, *Ghosts* (see ill.) at the Schaubühne in Berlin verge on Expressionist simplification. In the course of his stays in Paris in the 1890s he may well have been influenced by the Théâtre de l'Œuvre's productions and, in particular, by Vuillard's décors. If so, *Madame Aron's Salon* offers proof of what was effectively a fair exchange. The isolated figure of the woman in black by the screen on the far left, rendered as a sort of 'cloisonniste' silhouette, is very close to the great Norwegian painter's manner at this time.



VII-385

VII-385
Marcelle Aron in Blue

c. 1905
Oil on cardboard, 61 × 61 cm
Signed, lower left: *E. Vuillard*
Private collection

Provenance: Tristan Bernard, Paris – Private collection.

VII-386
The Plaid Dress

c. 1905
Oil on cardboard, 29 × 32 cm
Signed, lower right: *E Vuillard*
Art market, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21598, *La Robe écossaise*), 26 May 1919, 1,000 F – Alex Reid, Glasgow (Great Britain), 7 Jan. 1920, 6,400 F – B. C. Smith, Whiteleigh, Paisley (Great Britain) – Sale, Christie's, London, 11 July 1924, lot 139 – Private collection, Paris – Galerie Schmit, Paris.

Exhibitions: Glasgow, McLellan, 1920, no. 141 – Paris, Bernheim-Jeune, 1973, no. 21.

Description: *Attired in a black plaid outfit, with her hair parted in the middle, the sitter leans back in her armchair, turning slightly to one side as she lifts her chin and raises her right arm to rest her hand on the edge of a mantelpiece. A rectangle of widely spaced dots is visible against the plain, light-toned wall.* (JS)

VII-387
The Black Skirt

c. 1905
Oil on cardboard, 40.5 × 45.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Red and green furniture against the blue ground of the cardboard support, with pictures in yellow frames and brightly lit, striped curtains in the background. A dark-haired woman in a black skirt and light blouse stands in the centre, in a pensive attitude. A rough sketch.* (AC)



VII-386



VII-387



VII-388

VII-388
The Bernheims, Avenue Henri-Martin

1905
Oil on cardboard, 57 × 72.5 cm
Signed, dated and dedicated, lower right: *à Mesdames J et G Bernheim / souvenir reconnaissant / E Vuillard 1905*
Private collection

Provenance: Gaston Bernheim de Villers, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1938, no. 36; May-June 1952, no. 66; 1953, no. 2 [*Le Salon de l' avenue Henri-Martin*, 1908]; 1973, no. 15.

Bibliography: Théodore 1938, p. 128 (ill.) – Schweicher 1955, pl. 28 – Salomon 1961, p. 86 (ill.) – Thomson 1988, p. 93, pl. 77 – Groom 1993, p. 191, fig. 307.

Description: *Gaston, Suzanne, Mathilde and Josse Bernheim grouped in a formal reception room lined with pinkish-red wallpaper. The cardboard ground shows through conspicuously.* (JS)

The colour of the cardboard support predominates here and shows through, even in many details of the clothing. The position of the figures, in true *théâtre de boulevard* style, is 'apparently casual, but actually carefully worked out[1]'. Seated on the far side of the salon are Josse Bernheim-Jeune and his wife Mathilde; closer to us are Gaston and Suzanne Bernheim de Villers. Vuillard gives particular attention to the elegant, proud posture of Suzanne standing in front of the fireplace (see ill.).

[1] Thomson 1988, p. 93.





E. V., preparatory drawings for *The Bernheims, Avenue Henri-Martin*, graphite on paper, 9.9 x 13 cm. Private collection.



VII-389

VII-389
Sharing Secrets: the Bernheim Children in the Salon

1905
Oil on cardboard, mounted on cradled panel, 58 × 80 cm
Signed and dated, lower right: *E Vuillard 05*
Private collection, United States

Provenance: Gaston Bernheim de Villers, Paris – Sam Salz, New York – George Friedland, Merion (Pennsylvania), c. 1960 – Private collection, Miami (Florida).

Exhibitions: Paris, Bernheim-Jeune, 1906, no. 11 – Paris, Grand Palais, 1906, no. 1746 – Paris, Bernheim-Jeune, 1938, no. 34.

Bibliography: Roger-Marx 1948c, pl. 66.

Description: *Madame Gaston Bernheim in a blue blouse and black skirt and her son Claude in a cream-coloured pinafore are seen facing each other across a couch of the same grey-green hue as the other furniture in the room. Madame Josse Bernheim sits in the background in a black skirt and white blouse. Refusing to sit still at the centre of the ochre-pink rug with a grey-green pattern, baby Jean Bernheim rolls around on the floor.* (JS)

Provenance: Josse Bernheim, Paris – Private collection.

Exhibitions: Paris, Grand Palais, 1906, no. 1745 – Paris, Bernheim-Jeune, April-May 1936, no. 35; 1938, no. 42; 1962, no. 60 – Stockholm, National-museum, 1964, no. 61 (ill.) – Paris, Bernheim-Jeune, 1965, no. 24 – Munich, Haus der Kunst, 1968, no. 116 (ill.) – Paris, Orangerie, 1968, no. 122 (ill.) – Paris, Bernheim-Jeune, 1969, no. 21; 1973, no. 15.

Bibliography: Champigneulle 1946 (ill.) – Georgel, exhib. cat., Paris, 1968, p. 105 – Groom 1993, pp. 181, 191, col. fig. 286.

Description: *Seated in the foreground on a grey-green sofa in the avenue Henri-Martin salon are Madame Gaston Bernheim in a blue blouse and black skirt on the left and Madame Josse Bernheim in a white blouse on the right. Between them stands Claude, in a sailor suit with a blue collar, looking at a book with baby Jean. Grey-green furniture, a pink floor and, in the shadows in the background, a dazzling gramophone horn.* (JS)

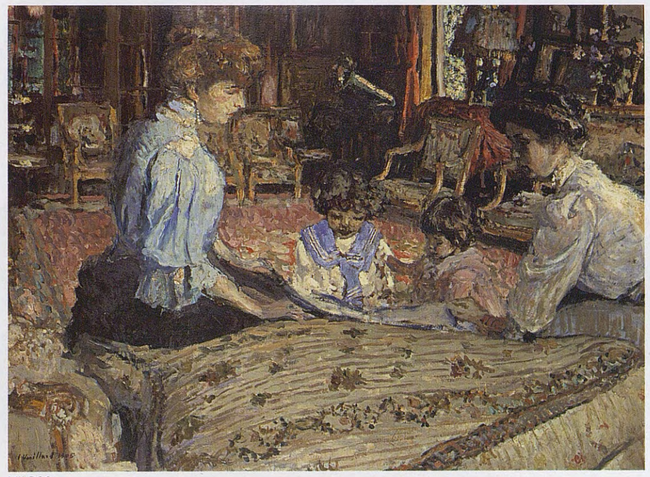
Suzanne Bernheim de Villers and Mathilde Bernheim-Jeune watch fondly over their sons, Claude and Jean. The setting is iridescent. Our gaze is drawn towards the splendid horn of the gramophone that sits enthroned in front of the window in the background. Pierre Georgel's remarks apropos of this painting have lost none of their pertinence: 'One memory predominates [here]: that of Renoir, the painter of Madame Georges Charpentier and her daughters[1] and of *The Children's Afternoon at Wargemont*.[2] [Vuillard's] new-found Impressionist-like technique lends cogency to this comparison, and so particularly does his skill at portraying elegant, immaculately dressed upper-class figures in their opulent setting, where even their most natural movements have a somewhat affected stiffness. The same faint, knowing look of amusement is revealed in the delightful modernity of the dresses, the hairstyles and such adjuncts as the gramophone with the somewhat old-fashioned shape of its horn brilliantly highlighted.' Last but not least, this engaging picture seems to anticipate the more elaborate *Madame Weil and Her Children* (1922-23, XI-103).

[1] Auguste Renoir, *Madame Georges Charpentier and Her Children*, 1878, oil on canvas, 154 × 190 cm, The Metropolitan Museum of Art, New York.

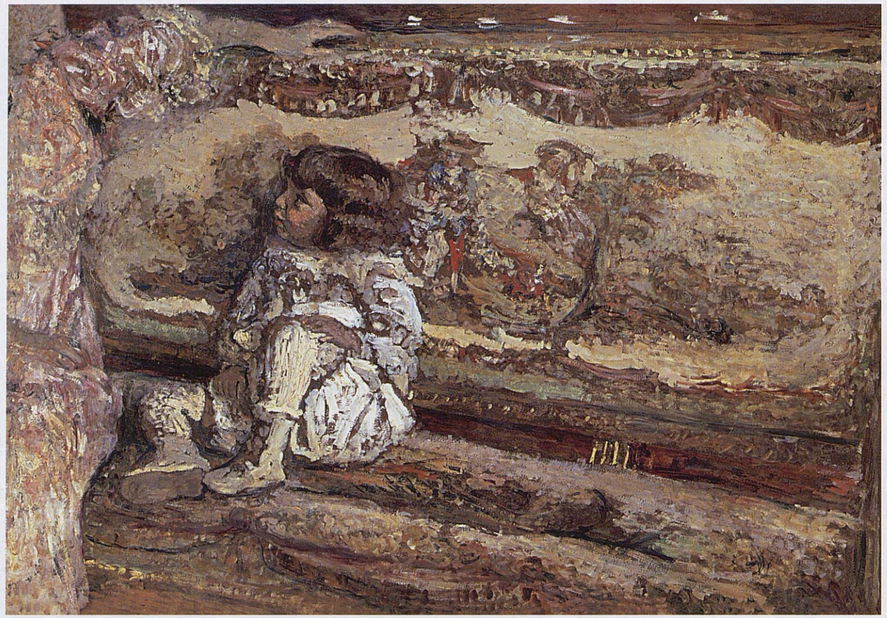
[2] Auguste Renoir, *The Children's Afternoon at Wargemont (Marguerite, Lucien and Marthe Bénard)*, 1884, oil on canvas, 127 × 173 cm, Staatliche Museen zu Berlin, Berlin.

VII-390
Madame Gaston and Madame Josse Bernheim and Their Children

1905
Oil on canvas, 58 × 78 cm
Signed and dated, lower left: *E Vuillard 1905*
Private collection



VII-390



VII-391

VII-391
Claude Bernheim de Villers

1905-06; reworked in 1908
Oil on paper, mounted on plywood,
68 × 96 cm
Musée d'Orsay, Paris, R.F. 1977-388

Provenance: Gaston Bernheim de Villers, Paris – In honour of his 50th wedding anniversary, Bernheim de Villers gift to the Musée National d'Art Moderne, Paris, 1951; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: London, New Gallery, 1906, no. 235 – Paris, Bernheim-Jeune, 1906, no. 14 – Paris, Grand Palais, 1906, no. 1744 – Paris, Bernheim-Jeune, 1938, no. 28 – Amsterdam-Brussels, 1952, no. 100 (ill.) – Paris, Bernheim-Jeune, 1953, no. 20 [*Claude Bernheim de Villers, au canapé*, 1906] – United States, travelling exhib., 1957-58, no. 1 (ill.) – Otterlo, Kröller-Müller, 1960-61 – Munich, Haus der Kunst, 1968, no. 118 (ill.) – Paris, Orangerie, 1968, no. 123 (ill.) – Paris, Bernheim-Jeune, 1969, no. 17; 1973, no. 17 – Lyons-Barcelona, 1990-91, no. 113, pp. 178, 182, 188 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 62, p. 120 (col. ill.).

Bibliography: Jamot 1906, p. 473 – Bernheim and Bernheim 1919, pl. 164 – *Beaux-Arts*, no. 266, 4 Feb. 1938, p. 1 – Roger-Marx 1946a, p. 67 – Cassou, Dorival, Homolle 1954, p. 165 – Dorival 1961, pp. 36, 95 (col. ill.) – Daniel 1984, fig. 23 – Compin, Roquebert 1986, p. 282 (ill.) – Makarius 1989, pp. 11 (col. ill.), 13 – Rosenblum 1989, p. 609 (col. ill.) – Compin, Lacambre, Roquebert 1990, p. 479 (ill.) – Brachlianoff, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 178, 182 – Groom 1993, p. 160, col. fig. 255.

Description: *Young Claude, dressed in white, is seated on a large red couch upholstered with a grey-green and cream Gobelins tapestry with red accents; he looks up at his mother, who sits next to him on the far left, in a salmon-pink dress; her trim profile is visible in the upper left corner.* (JS)



Fernand Khnopff, *In Summer*, 1889, oil on hardboard. Private collection.

Presented at the Salon d'automne in 1906, this strange double portrait, which hung near several of Gauguin's dazzling Tahitian canvases, notably *Woman with Mangos*[1] and *Two Tahitian Women*[2], caused a considerable stir. Paul Jamot paid homage in the *Gazette des Beaux-Arts* to Vuillard's 'interesting effort … towards a broader manner and a more searching, more portrait-like study of figures'. The uncentered composition, the child gazing at his mother, whom we do not discern at first glance, is simply superb. Madame Bernheim de Villers literally 'frames' one side of the scene, in her pink and silver dress worthy of Emily Floge in Gustav Klimt's contemporaneous paintings. 'The child sitting at the end of the couch owes his existence exclusively to a sort of crystallisation or precipitation of the [upholstery] tapestry's coloured texture[3].' Of course, the artist's inventiveness requires a patient 'reading' of the work in question. The painting only gradually casts its spell and is dominated by the milky greys of the couch. Vuillard, as we have come to realize since *The Infant on the Carpet* (VII-297), excels in depicting children looking with wonder on the world as they discover and explore it step by step. 'Here, the image of a child is shaped by intensifying a coloured mass against the looser weft of the background; his babyish face and the satiny whiteness of his outfit stand out clearly against the medallion of a country scene in the Aubusson tapestry lining the couch. Hunched up, perched squarely on the sofa, he seems to be a part of the oversized item of furniture that shelters and isolates him from the rest of the world. Pushed back against the very edge of the picture (on the left), the willowy, elongated presence of his mother, whose dress, with its pink and cream tones and light texture, blends in with the couch's armrest and back, suddenly gains a substance'.[4] In October 1908, Vuillard noted that he was undertaking 'some retouches on the portrait of little Claude'.[5]

Only Fernand Khnopff, in his numerous portraits of children, has Vuillard's tender, yet incisive approach: one thinks of his *Portrait of Jeanne Kéfer*[6] and more particularly of the little-known *In Summer* (see ill.), which portrays a small girl sitting still as a grown-up at one end of a couch. And yet, it is said that children used to be frightened of the Belgian dandy.

[1] Paul Gauguin, *Te Arii Vahine* or *Woman with Mangos*, 1896, oil on canvas, 97 × 130 cm, Pushkin Museum, Moscow.
[2] Paul Gauguin, *Two Tahitian Women*, 1899, oil on canvas, 94 × 75 cm, The Metropolitan Museum of Art, New York.
[3] Brachlianoff , exhib. cat., Lyons-Bordeaux-Nantes, 1990-91, pp. 178 and 182.
[4] Makarius 1989, p. 13.
[5] E. V., Journal, 22, 24 and 26 Oct. 1908, II. 2, fols. 7r.-v., 8r.
[6] Fernand Khnopff, *Portrait of Jeanne Kéfer*, 1885, oil on canvas, 80 × 80 cm, priv. coll.

VII-392
Claude Bernheim de Villers Sitting on a Cane Chair

c. 1905-07
Medium unknown, dimensions unknown
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Gaston Bernheim de Villers, Paris – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1938.

Bibliography: Théodore 1938, p. 127 (ill.).

Description: *A full-face portrait of the young Claude Bernheim de Villers sitting on a cane chair and wearing a large cap.* (JS)

VII-393
Madame Josse Bernheim and Her Son, Jean on a Rocking-Horse

1907
Oil on cardboard, mounted on cradled panel, 80 × 115 cm
Signed and dated, upper right:
E Vuillard 1907
Private collection, Paris

Provenance: Josse Bernheim, Paris, 1907 – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 72; 1938, no. 10 – Berne, Kunsthalle, 1946, no. 39 (ill.) – Paris, Bernheim-Jeune, May-June 1952, no. 65; 1953, no. 16 – Amsterdam, Stedelijk Museum, 1957, no. 122 – Paris, Bernheim-Jeune, 1962, no. 61; 1965, no. 25 – Munich, Haus der Kunst, 1968, no. 117 – Paris, Bernheim-Jeune, 1969, no. 34; 1973, no. 19.

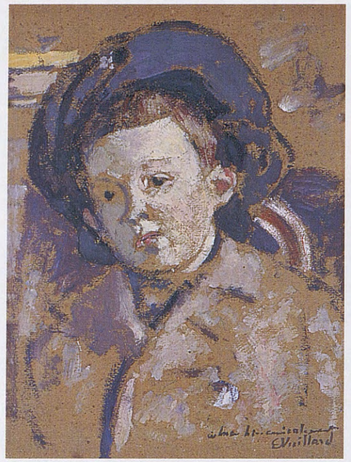
Bibliography: *L'Art et les Artistes* 8, Oct. 1908-March 1909, p. 177 (ill.) – Roger-Marx 1946a, p. 117 – Charensol 1955, pl. 5.



VII-392



VII-393



VII-394

VII-394
Frédéric Luce

c. 1905-07
Oil on cardboard, 27 × 20 cm
Signed and dedicated, lower right:
à Luce bien amicalement / E Vuillard
Private collection

Provenance: Maximilien Luce, France; Frédéric Luce, France; Jean Boin-Luce, France – Sale, Espace Tajan, Paris, 16 Dec. 1999, lot C (col. ill.) – Private collection.

Frédéric was the son of the painter Maximilien Luce.

VII-395
Maximilien Luce

c. 1907
Oil on cardboard, mounted on cradled panel, 18 × 21.5 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Frédéric Luce, Paris, 1942; Jean Boin-Luce, France – Sale, Espace Tajan, Paris, 16 Dec. 1999, lot B (col. ill.) – Private collection.



VII-395

In February 1907, Maximilien Luce exhibited fifty-four works at the Bernheim-Jeune gallery in the rue Richepanse. Félix Fénéon, who was advising the gallery at the time, is thought to have been influential in promoting his work. It may have been on the occasion of this show that Vuillard painted a second portrait of the anarchist painter (see VII-34).

VII-396
Félix Vallotton as a Print-Maker

c. 1900[1]
Oil on cardboard, 42.5 × 44.5 cm
Signed, lower left: *E. Vuillard*
Musée des Beaux-Arts, Nancy (France), no. 65.2.107

Provenance: Duleray – Bernheim-Jeune, Paris (stock no. 17153, *Le Graveur*), 19 Feb. 1909, 400 F – Cheseaud, 27 Dec. 1920, 7,500 F – Henri Galilée, Nancy – Mme Galilée bequest to the Musée des Beaux-Arts de Nancy, 1965.

Exhibitions: Paris, Bernheim-Jeune, 1906, no. 13 – Germany, travelling exhib., 1906-07, no. 227 – Prague, Manes, 1907, no. 96 – Strasbourg, Château des Rohan, 1907, no. 246 – Paris, Bernheim-Jeune, Feb. 1911, no. 23 – Nancy, Musée de Nancy, 1946, no. 96 – Nancy, Beaux-Arts, 1961, no. 121b (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 97, p. 43 (ill.) – Rome, Palazzo delle Esposizioni, 1994-95, no. 13 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 60, p. 119 (col. ill.).

Bibliography: Petry 1989, pp. 85, 86 (col. ill.) 87, – Ellridge 1993, p. 203 (col. ill.).

Félix Vallotton had a studio in the rue de Milan between 1899 and 1903. During this period, when he was seeing more of Vuillard than ever, his production of woodcuts slowed down. Vallotton's portrait of *Jasinsky with His Hat*[2] can be made out hanging above the fireplace. The overall harmony of the composition is an intense grey.

[1] Dating confirmed by Marina Ducrey (Vallotton *catalogue raisonné*, Lausanne), whom we wish to thank.
[2] Félix Vallotton, *Jasinsky the Engraver with His Top-Hat*, 1887, oil on canvas, 65.5 × 60.5 cm, Atheneum, Helsinki.



VII-396



VII-397

VII-397
Bonnard in His Studio

c. 1905
Oil on cardboard
49 × 48 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: [In Bonnard's studio, at 60 rue de Douai]. *To the left is a man viewed from the back, sitting in front of a canvas on an easel. On a small, low item of furniture next to the green column at the centre of the room stands a plaster statuette seen against the light from a window in the background. A quick sketch.* (JS)

VII-398
Nude Model by a Screen in Bonnard's Studio

c. 1905
Oil on paper, mounted on canvas
46 × 61 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection – Mouradian et Vallotton, Paris, c. 1950 – Sale, Christie's, London, 29 Nov. 1994, lot 133 (col. ill.) – Private collection.

Description: *On a beige sofa partly concealed by a screen flecked with blue sits a nude with her legs extended and her feet resting on a red and green bedside rug. Her flesh is rendered in mauve and grey tones, with bright highlights from a source of natural light on the left. The wall in the background is likewise mauve and grey, and hanging on it can be seen Bonnard's* The Croquet Game[1]*, imparting a strongly toned-down green accent to the composition.* (AC)

[1] Pierre Bonnard, *The Croquet Game*, 1892, oil on canvas, 130 × 162 cm, Musée d'Orsay, Paris



VII-398



VII-399

VII-399
In Maurice Denis' House at Saint-Germain-en-Laye

c. 1905
Glue-based distemper on cardboard
62 × 52 cm
Musée d'Orsay, Paris, R.F. 2001-12

Provenance: Maurice Denis, Saint-Germain-en-Laye (France), 1906 – Private collection – Payment in kind, Musée d'Orsay, Paris.

Exhibition: Glasgow-Sheffield-Amsterdam, 1991-92, no. 70, p. 61 (col. ill.).

Description: [In the house of painter Maurice Denis, 59 rue de Mareil]. *Two framed paintings hang on a partition in the foreground, the lower one being Gauguin's harmony in ultramarine known as* Self-Portrait with Yellow Christ.[1] *The room beyond has a dull white ceiling, a faint white carpet between two ultramarine streaks on a grey-ochre floor that looks as if it were being absorbed by the cardboard support, and a tablecloth of a somewhat stronger white cropped by the wall on the right. In the background, against a wall with green and pale-mauve accents, stands a tall sideboard with a slender oil-lamp and various items of crockery; a woman in green sits by a window on the left, with a small child in black seen from behind at her side. A lightly worked composition with the ochre ground showing throughout.* (JS)

[1] Paul Gauguin, *Self-portrait with Yellow Christ*, 1889, oil on canvas, 38 × 46 cm, Musée d'Orsay, Paris.

VII-400
Portrait of Jos Hessel

1905
Oil on cardboard
86.5 × 67.5 cm
Signed and dated, lower right:
E Vuillard 1905
Private collection

Provenance: Jos Hessel, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1906 and 1907-08, no. 138 – Zurich, Kunsthaus, 1932, no. 155 – Paris, Musée des Arts Décoratifs, 1938, no. 117 [*Monsieur Hessel*].

Bibliography: Bernard 1930, p. 20 (ill.) – Roger-Marx 1946a, pp. 89, 98 (ill.) – Schweicher 1955, pl. 29.

Description: *Frontal view of Jos Hessel with a cigar in his mouth and the tips of his moustache curling upwards, looking up from the newspaper he holds between his hands. A Cézanne landscape adorns the grey-green wall above the light-toned wainscot behind him. Rounding off the whole is a particularly fine still life of a porcelain bowl and a plate of fruit on the white tablecloth in the foreground.* (JS)

Vuillard is known to have had a great affection for Jos Hessel, a man as generous as he



E. V., preparatory drawing for the *Portrait of Jos Hessel*, graphite on paper, 20.9 x 12.4 cm. Private collection.

was cultivated. And yet, in one of his drawings (see ill.), he cannot resist portraying him as a smug cuckold; and, in the painting in question, Hessel undoubtedly has the expression of a calculating shark. According to Annette Vaillant, he was only interested in money.[1] This is probably one of the first of Vuillard's portraits to resemble a full-scale demolition job. Bonnard, less cheeky as a caricaturist (see ill.), paints a far better impression of the withdrawn, melancholy side of the great dealer's personality. Another friend, Tristan Bernard, gives a distinctly more sympathetic thumbnail sketch of the man, who was



VII-400

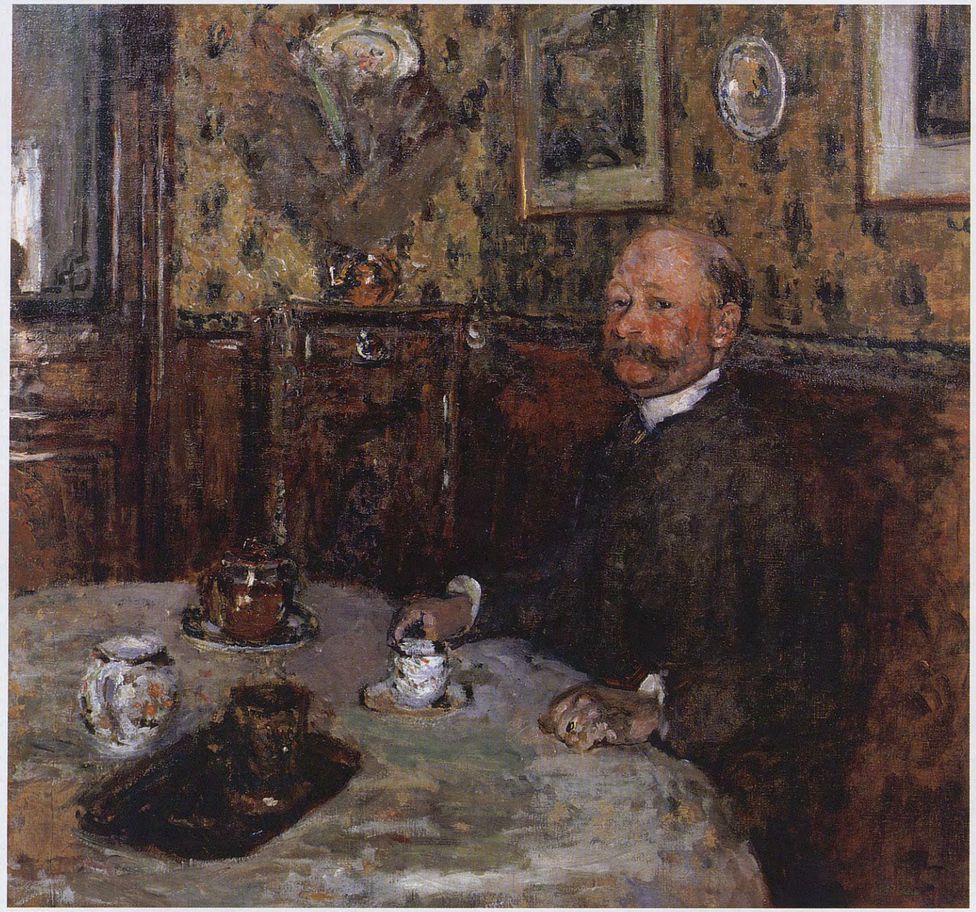
renowned for his wit: '[He] loved the boulevards, the theatre. By this I mean he loved to mingle with theatre people and boulevardiers. He expressed this love, incidentally, less



Pierre Bonnard, *Portrait of Jos Hessel*, 1908, oil on canvas. Private collection.

through praise, which he never lavished on anyone, than through constant joking. He was very much *au courant de tout*. He kept abreast, as he had always done, of the latest thing – nay, of the coming thing! – such was his need for novelty. He required novelty because he loved life. And this is why he was an excellent art lover. His passion for life, combined with the generations of artists he frequented, invariably led him to the most vital, that is to say, the newest works. He never forsook the painters he admired for new ones. He remained loyal for as long as possible to those he liked. But his thirst for new artists to admire was unquenchable. It was thanks to this curiosity that he never aged.'[2] Claude Roger-Marx, for his part, describes Hessel as he appears in Vuillard's canvas as 'portrayed full-face, a cigar thrust in his mouth, his gaze formidable, holding a newspaper spread open in his fat, life-like hands. His jacket is sober, the cuff starched. A depiction of a veracity and an admirable precision verging on cruelty.'
A Cézanne hangs on the wall, perhaps the very canvas that Hessel sold in 1920 to buy his house at Vaucresson, le Clos Cézanne.[3]

[1] Conversation between Guy Cogeval and Annette Vaillant, October 1996.
[2] Bernard 1930, p. 2.
[3] Paul Cézanne, *The Bend in the Road*, oil on canvas, 60 × 73 cm, priv. coll.



VII-401

VII-401
Portrait of Alexandre Vuillard

c. 1904
Oil on canvas, 66 × 72 cm
Stamp 1, lower right
Private collection

Provenance: Alexandre Vuillard, Paris; Édouard Vuillard, 1926 – Private collection.

Exhibitions: Paris, Charpentier, 1952, no. 100a (ill.) – Paris, Bernheim-Jeune, 1953, no. 33 – Paris, Galerie Beaux-Arts, 1955, no. 132 – Milan, Palazzo Reale, 1959, no. 57 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 44 (ill.) – Paris, Durand-Ruel, 1961, no. 39 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 47 (ill.) – Munich, Haus der Kunst, 1968, no. 119 (ill.) – Paris, Orangerie, 1968, no. 127 (ill.) – Paris, Schmit, 1974, no. 57 (col. ill.) – Japan, travelling exhib., 1977-78, no. 27 (col. ill.) – Paris, Grand Palais, 1983, no. 65 – St. Tropez-Lausanne, 2000-01, no. 61.

Bibliography: Salomon 1961, p. 93 (col. ill.); 1968, pp. 104-105 (col. ill.).

Description: *A particularly warm-toned composition with a glossy texture shading from light in the foreground to dark in the right middle-ground. To the bright accents imparted by the white collar, the cup and the saucer is added the gleam from a window reflected on the glazed door.* (JS)

First Vuillard takes a swipe at Jos Hessel, then he has a go at his own brother, Alexandre, who he ruthlessly depicts in the dining-room of the rue Truffaut as a ruddy-faced, self-satisfied, crushing bore. The composition's dark, lustrous tones are those of a Dutch interior. In reality, Vuillard was closer to Alexandre, whom he nicknamed 'Miquen', than one might suppose, and the latter frequently visited him at his different addresses. Moreover, the painter is known on several occasions to have asked him what he thought of his latest compositions.

VII-402
Arthur Fontaine at His Desk

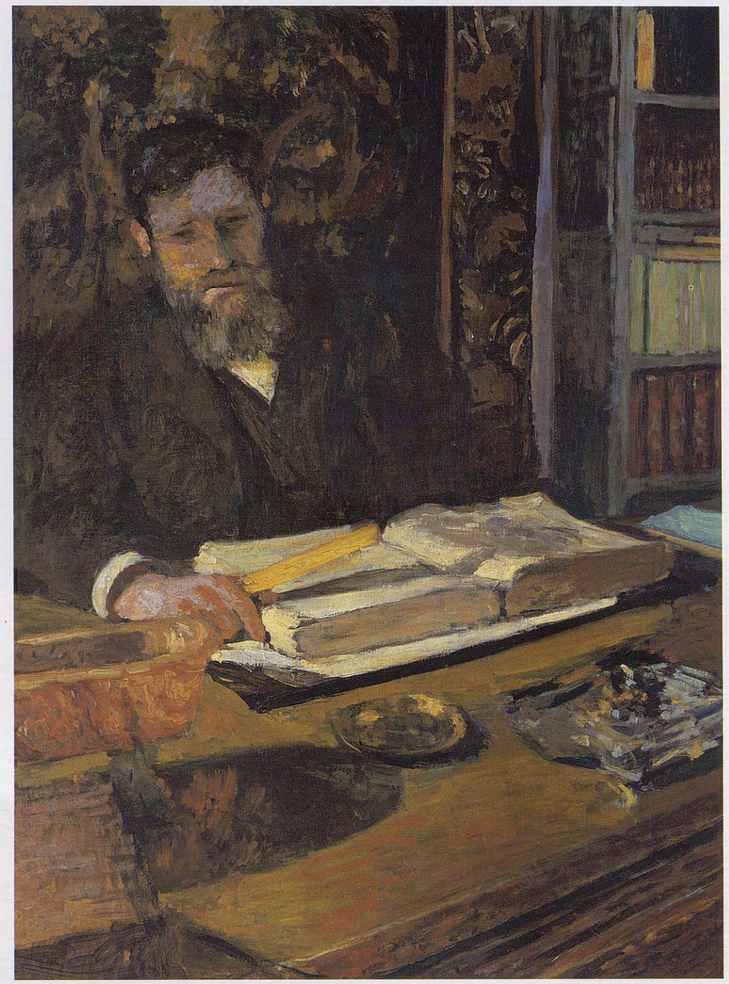
1906
Oil on cardboard, 82 × 60 cm
Musée d'Orsay, Paris, R.F. 1977-387

Provenance: Arthur Fontaine, Paris; Philippe Fontaine, Paris – Gift from Philippe Fontaine in the name of the sons of Arthur Fontaine to the Musée National d'Art Moderne, 1949; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Bernheim-Jeune, 1906 – Brussels, [La Libre Esthétique], 1909, no. 278 – Paris, Manzi-Joyant, 1912, no. 208 – Paris, Musée des Arts Décoratifs, 1938, no. 98 – Edinburgh, Royal Scottish Academy, 1948, no. 94 – London, Wildenstein, June 1948, no. 36 – Paris, Charpentier, 1948, no. 65 – Basle, Kunsthalle, 1949, no. 212 – London, R.B.A. Galleries, 1957, no. 25 – Paris, Palais de Tokyo, 1981 – Lyons-Nantes, 1990-91, no. 112, p. 183 (ill.).

Bibliography: Chastel 1946, p. 74 – Roger-Marx 1946a, pp. 89, 91 – Dorival 1950, pp. 232-235, fig. 1 – Cassou, Dorival, Homolle 1954, p. 166 – Schweicher 1955, pl. 37 – Dorival 1961, p. 36 – Jalard 1966, p. 203 – Salomon 1968, p. 25 – Compin, Roquebert 1986, p. 282 (ill.) – Compin, Lacambre, Roquebert 1990, p. 249 (ill.).

Description: *M. Arthur Fontaine (1860-1931), Inspecteur général des Mines and head of the International Labour Organization, is portrayed sitting at his desk at his home in the avenue de Villars, against a brown and green tapestry. A lamp out of frame to the left sheds a yellow light on the desktop with its medley of browns and greens, casts golden accents on an ashtray and tinges the sitter's hand clutching the yellow blade of a letter-opener above a large book lying open on a blotting-pad. The bearded face remains in half-shadow, with grey-blues and greens highlighting a cheek, the corner of a lip and the bright shirt front. On the right can be seen the green and brown spines of books in a bookcase. A yellow oblong at the top supplies a neat counterpoint to the luminous yellow area at bottom left.* (AC)



VII-402



VII-403

VII-403
Romain Coolus

1906
Oil on cardboard, 74 × 68 cm
Signed and dated, lower right:
E Vuillard 1906
Musée d'Orsay, Paris, R.F. 1977-364

Provenance: Romain Coolus, Paris – Coolus gift to the Musée du Luxembourg, Paris, 1930; transferred to Musée National d'Art Moderne, Paris; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Bernheim-Jeune, 1906 – Paris, Luxembourg, 1929, room 5, no. 8 – France, travelling exhib. [*Peinture contemporaine...*], 1945-46, no. 73 – Edinburgh, Royal Scottish Academy, 1948, no. 88 – Liège-Ghent-Luxembourg, 1948, no. 25 – Rio de Janeiro, 1949, no. 32 – Lima-Caracas-Montevideo, 1950, no. 24 – Berlin, Akademie des Künste, 1963, no. 159 – Düsseldorf, Kunsthalle, 1963, no. 155 – Lisbon, Gulbenkian, 1965, no. 151 (ill.) – Tokyo, Takashimaya Department Store, 1968 – Paris, Palais de Tokyo, 1981 – Lyons-Nantes, 1990-91, no. 111, p. 191 (ill.).

Bibliography: Rey 1929a, p. 44 – *Le Figaro*, weekly art supplement, no. 242, 18 July 1929, p. 715 (ill.) – Rey 1930, p. 101 (ill.) – Hautecœur, Ladoué 1931, p. 65 – Bazin 1933, p. 93 (ill.), fig. 108 – Hautecœur, Ladoué 1933, p. 65 – Leroy 1934, p. 315 – Cassou, Dorival, Homolle 1954, p. 165 – Schweicher 1955, pl. 31 – Compin, Roquebert 1986, p. 280 (ill.) – Compin, Lacambre, Roquebert 1990, p. 475 (ill.).

Description: *Coolus is seated in an easy chair, clasping the lapels of his jacket, in front of a folding-screen in Madame Hessel's boudoir. The glare from a lamp standing on a bedside table on the right strikes his left hand and tinges his dark suit with warm and cold tones, while his collar and face glow faintly in the mellower light from the pink lampshade. A yellow fur rug is draped over the sofa in the right foreground.* (JS)

VII-404
Portrait of Thadée Natanson in an Armchair

1906
Glue-based distemper on canvas,
200 × 200.5 cm
Signed, lower right: *E Vuillard*
Musée d'Orsay, Paris, R.F. 1077-395

Provenance: Artist's studio – Thadée Natanson, Paris, 1909; Reine Natanson, Paris – Gift from R. Natanson to the Musée National d'Art Moderne, Paris, 1953; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, 1986.

Exhibitions: Paris, Bernheim-Jeune, 1906, no. 16 – Berlin, Secession, 1908, no. 259 (ill.) – Brussels, [La Libre Esthétique], 1909, no. 277 – Paris, Musée des Arts Décoratifs, 1938, no. 136 – Berne, Kunsthalle, 1946, no. 52 (ill.) – Milan, Palazzo Reale, 1959, no. 70.

Bibliography: George 1938a, p. 34 (ill.) – Roger-Marx 1946a, p. 89 – Schweicher 1949, pp. 116-117 – Cassou, Dorival, Homolle 1954, p. 165 (ill.) – Dorival 1954, p. 172; 1961, p. 37 – Jalard 1966, p. 178 (ill.) – Daniel 1984, p. 394, fig. 72 – Ciaffa 1985, pp. 244-247, fig. 113 – Compin, Roquebert 1986, p. 283 (ill.) – Warnod 1988, p. 36 – Rosenblum 1989, p. 608 (col. ill.) – Compin, Lacambre, Roquebert 1990, pp. 480, 481 (ill.) – Groom 1993, pp. 146-147, 149, 158, col. fig. 230.

Three friends are grouped here, in a composition that might pass for a group-portrait: the almost invisible Kerr-Xavier Roussel, who frames the scene on the right (as do the café waiters in Bonnard's *Place de Clichy*[1], painted a few years later); Thadée, in the centre, 'conscious of his own importance and worth'[2]; and Vuillard, reflected in the mirror like Van Eyck in the *The Arnolfini Marriage*,[3] or, nearer to us in time, David Hockney in *My Parents and Myself* (see ill.). The painting's pervasive bistre is enlivened only by the violet accents behind Vuillard in the background of the image reflected in the mirror. Some parts of the composition are surprisingly austere and treated almost in the manner of a Giacometti portrait, though with less pigment (the frail canvas shows through in places). The scene is set, not in the apartment recently acquired by Thadée Natanson in the rue de Constantinople, after divorcing Misia, but in Vuillard's flat in the rue de la Tour. This is borne out by a photograph taken around the same time showing the painter's mother reading in the same corner of the family drawing-room (see ill.): the mirror above the small table is clearly visible, as is the bookcase on the left and the intervening door. Similar portraits depicting a person absorbed in meditation or reading by a mirror make their appearance around the same time in Bonnard's painting. Vuillard seems to have drawn closer than ever to Thadée subsequent to the latter's divorce. His Journal informs us that the two friends



VII-404



David Hockney, *My Parents and Myself*, 1975, oil on canvas. Destroyed.

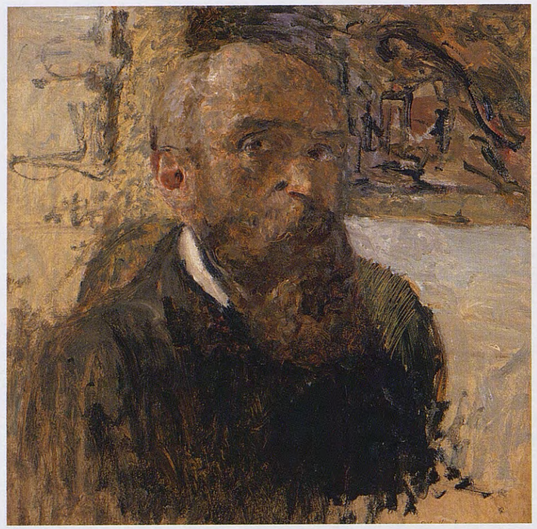


E. V., Madame Vuillard reading in her appartment, rue de la Tour, 1906, photograph. Private collection.

frequently visited Le Tabarin and the Moulin Rouge together, a couple of bachelors out on the town at night, seeking to forget their respective heartaches. On 14 November 1908, Vuillard noted in his Journal: 'go to meet Thadée in a bad mood. Watch him dressing feeling rather grumpy. We set off at nine to dine at Prunier's. Dinner and Thadée get the better of my mood and I perk up somewhat. We go to the Folies-Bergère. The Japanese fellows. Mendès, the women. Accompany Thadée all the way back to his home. Walking back up notice my wallet has gone. In a stew all night. Sleep poorly.'[4]

Vuillard gave this portrait to Thadée Natanson towards the end of 1909. We know that it was still in his boulevard Malesherbes studio in June of that same year, for it is partly visible in the nude of Claire Cala (IX-92) painted that same year.

[1] Pierre Bonnard, *Place de Clichy*, 1912, oil on canvas, 139 × 205 cm, Musée des Beaux-Arts, Besançon.
[2] Roger-Marx 1946a, p. 89.
[3] Jan Van Eyck, *The Arnolfini Marriage*, 1434, oil on oak panel, 81.8 × 59.7 cm, National Gallery, London.
[4] E. V., Journal, II. 2, fols. 16v.-17r.



VII-405

Provenance: Artist's studio – Sam Salz, New York – Donald and Jean Stralem Collection, New York, c. 1954 – Stralem sale, Sotheby's, New York, 8 May 1995, lot 45 (col. ill.) – Private collection.

Exhibitions: Richmond, Virginia Museum, 1950 – Cleveland-New York, 1954, p. 103, col. fig. p. 72 – Minneapolis, Institute of Arts, 1962 – New York, Wildenstein, Oct.-Nov. 1964, no. 32 (ill.) – Houston, Sakowitz, 1965, no. 57 – New York, Parke-Bernet, 1967 – University Park, The Pennsylvania State University, 1968, no. 21 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 57 (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 101, p. 14 (ill.).

Bibliography: *Life* 37, no. 18, 1 Nov. 1954, p. 74 (col. ill.) – Preston 1971, pp. 120, 121 (col. ill.) – Dumas, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 221.

'In his earlier self-portraits, the artist would incorporate the frame of the mirror or give greater complexity to his image by means of a decorative silhouette and a rather theatrical manner of turning his head, devices serving to distance the viewer and prevent any direct perception of the sitter. But here Vuillard stares at us with an intense, penetrating gaze familiar to us from contemporary photographs and from accounts left by his friends. The artist makes use of an Impressionist technique suited to the immediate image he wishes to give of himself, employing a tremendous variety of brushstrokes and a wide range of colours. Light slants down into the room, highlighting his beard, his clothes and the background worked freely in green, brown and dark-red tones, and is reflected on his gleaming face. At thirty-five, the artist was almost bald. Bright patches of impasto reaching down towards the ear, the cheeks and the nose emphasize his high forehead and round pate. The impression of classical dignity is perhaps emblematic of the confidence Vuillard now felt in his artistic means.'[1]

VII-405
Self-Portrait

c. 1906
Oil on cardboard, mounted on canvas, 50 × 48 cm
Stamp 1, lower right
Stiftung Sammlung E.G. Bührle, Zurich (Switzerland)

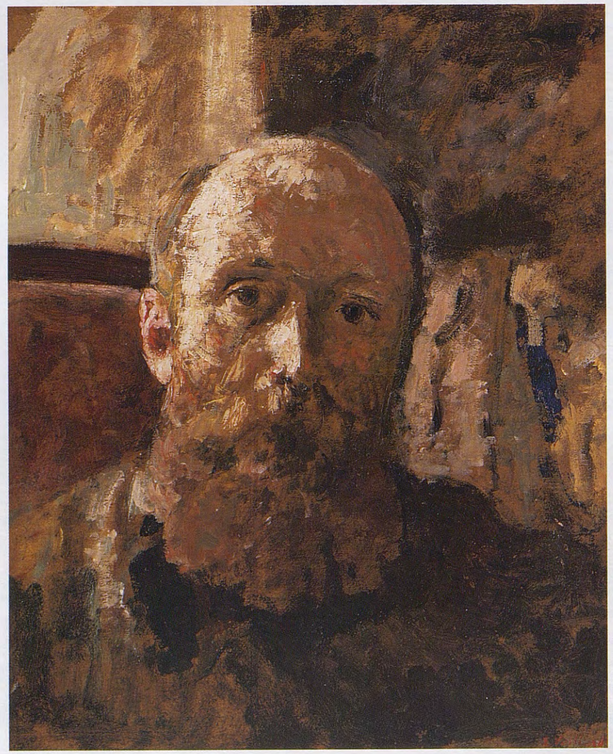
Provenance: Artist's studio – Renou et Colle, Paris, 1950 – Feilchenfeldt, Zurich, 1954 – Emil Georg Bührle, Zurich, c. 1958; Stiftung Sammlung E.G. Bührle, Zurich.

Exhibitions: Zurich, Kunsthaus, 1958, no. 270 – Munich, Haus der Kunst, 1958-59, no. 176.

Bibliography: Schweicher 1955, col. pl. 35 – Zurich, Bührle, 1971, no. 116; 1973, pp. 252, no. 107, 253 (ill.).

VII-406
Self-Portrait

c. 1903
Oil on cardboard, 38.7 × 31.8 cm
Stamp 1, lower right
Private collection



VII-406



VII-407

Exhibition: Washington D.C., National Gallery of Art, 1966, no. 189 (ill.).

VII-407
The Gilt Armchair (Madame Georges Feydeau and Her Son)

1906
Oil on cardboard, mounted on cradled panel, 67.9 × 66.6 cm
Signed and dated, lower right:
E. Vuillard 1906
Virginia Museum of Fine Arts, Richmond (Virginia), Collection of Mr and Mrs Paul Mellon, Acc. no. 84.4

Provenance: Georges Feydeau, Paris – Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21739, *La Mère et l'Enfant*), 28 Oct. 1919, 9,000 F – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1919, part of a lot – Mary and Leigh Block, Chicago (Illinois) – Wildenstein, New York – Paul Mellon, Upperville (Virginia), c. 1966 – Mellon gift to the Virginia Museum of Fine Arts, Richmond, 1984.

[1] Dumas, exhib. cat., Lyons-Barcelona-Nantes 1990-91, p. 221.



VII-408



VII-409

VII-409
Annette Natanson with Puppet

1906
Oil on paper, mounted on canvas,
40 × 36.5 cm
Kunstmuseum Winterthur, Winterthur (Switzerland), Geschenk von Hebert und Charlotte Wolfer de Armas, Inv.-Nr. 1554

Provenance: Bettie Thommen, Basle (Switzerland) – Herbert Wolfer, Winterthur – Wolfer gift to the Kunstmuseum, Winterthur, 1973.



VII-410

VII-410
Portrait of Annette Natanson (sketch)

1906
Oil on cardboard, 33 × 33 cm
Stamp 3, lower right
Art market, London

Provenance: Alfred Athis Natanson, Paris; Denise Tabah (née Natanson), Rueil-Malmaison (France) – Galerie Hopkins-Thomas, Paris – David Grob, London, with JPL Fine Arts, London, 1985.

Bibliography: Vaillant 1974, col. ill. on cover.

Description: *Annette wearing a red bow in her hair. A sketch for the painting in which she is portrayed with her father [VII-412]. The cardboard shows through in places.* (JS)



VII-411

VII-411
Portrait of Annette Natanson (sketch)

1906
Oil on cardboard, mounted on cradled panel, 25 × 19 cm
Private collection, France

Provenance: Alfred Athis Natanson, Paris; Denise Tabah (née Natanson), Rueil-Malmaison (France) – Jean-Claude Eger, Paris – Sale, Galerie Motte, Geneva, 29 April 1961, lot 248 (ill.), bought in – Sale, Galerie Motte, Geneva, 10 Nov. 1962, lot 269 (ill.), bought in – Dr Lucien Baudoux, France – Private collection, France.

VII-412
Alfred Athis Natanson and His Daughter Annette

1906
Oil on cardboard, 58.5 × 67 cm
Signed and dated, lower right:
E Vuillard 1906
Private collection, Paris

Provenance: Alfred Athis Natanson, Paris – Private collection, Paris.

Exhibitions: Albi, Musée Toulouse-Lautrec, 1960, no. 49 – Paris, Durand-Ruel, 1961, no. 44.

Bibliography: Vaillant 1974, pp. 53-55.



VII-412

Description: *In the foreground at bottom right is Natanson seen from behind, reclining in a brown suit on a striped silk couch highlighted with green and red, over which a Persian rug is laid. He is reading from a book whose brightly lit pages stand out sharply against the couch. Ensconced in a spacious, wooden armchair is Annette, seen full-face in a dress of shimmering bluish-white taffeta, a bright bow in her brown curls. The lower panel of a bluish-white door can be seen in the background, as can a Roussel pastel in a brass frame on the right.* (JS)

Annette Vaillant's memoirs, *Le Pain polka*, contain a long description of the sittings for this painting, one that deserves to be quoted in full: 'Monsieur Vuillard is doing my portrait. A woollen vest has been slipped under my cold, rustling dress of shimmering taffeta and, because of my recent bronchitis, my feet too have to be kept nice and warm. Clutching the firm arm of my chair, I listen to my father reading to me from Andersen's fairy tales, those sinister, enthralling stories. Many years ago he pasted a transfer onto the first page of the small, red-bound volume. That ruby heart on a quiver of arrows, an innocent, unguarded message, impresses his childhood on my own and ushers me into a boundless universe, with the terror, the overwhelming enchantment of words: wizard, mermaid, angel, coffin. Live words, dark words; luminous words, too. I feel white wings fluttering. But I also have pins and needles in my legs and have to keep still, as I am posing for Monsieur Vuillard. Defining the indefinable, his rapid glance darts back and forth over my pretty dress, and from my hideous blue slippers back to his easel.

'Monsieur Vuillard has installed himself opposite us; he sits very low, wearing a dark schoolmaster's jacket and rounded ankle-boots. At lunchtime he takes a break and goes to clean his brushes in turpentine. I follow him. He washes his hands, and the water in the washbowl on being upended makes a gurgling sound that echoes all the way down to the subterranean depths where the paper boat of Andersen's lead soldier is surely floating along, pursued by a dreadful rat. On the wall is a brown photograph of Rembrandt's bather lifting her petticoat as though she were soaking her legs in the same sewer.

'Before going home where his mother awaits him – and on whom we shall shortly be paying a call – Monsieur Vuillard bends down towards me and I give him a peck on the cheek. I can still smell the clean scent of his tawny beard above the floppy, thin cravat and white collar.

'Although I address many of the friends from my father's youth in the familiar *tu* form, I would never call him anything other than "Monsieur Vuillard".

'Children frighten me more than adults do and I prefer Monsieur Vuillard to other grown-ups, but, instinctively, I observe the distance of the *vous* form and the "Monsieur" that expresses the very special respect I have for him.

'Only tremendous upheavals could have made me lose the presents Monsieur Vuillard gave me then: the little Japanese doll's tea set on a bamboo tray, the antique doll's furniture covered in a leaf-pattern Persian fabric!'[1]

[1] Vaillant 1974, pp. 53-54.

VII-413
Madame Paul Desmarais and Her Son Stéphane

1905-06
Oil on cardboard, 55 × 85 cm
Private collection

Provenance: Paul Desmarais, Paris – Private collection.

Bibliography: Groom 1993, p. 38, col. fig. 58 (left side only).



VII-413



VII-414

VII-414
Portrait of Stéphane Desmarais

1905-06
Oil on cardboard, 56 × 59 cm
Private collection

Provenance: Paul Desmarais, Paris – Private collection.

Exhibition: Albi, Musée Toulouse-Lautrec, 1960, no. 50.

Description: *On an almost square canvas we see a child on the left, looking down at a book placed on the back of the armchair he kneels in, with details of a carpet on the right, and a couch in the background.* (JS)

VII-415
Suzanne Tristan Bernard

c. 1907
Oil on cardboard, 24.5 × 18.5 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Dr Prosper-Émile Weil, Paris – Private collection.

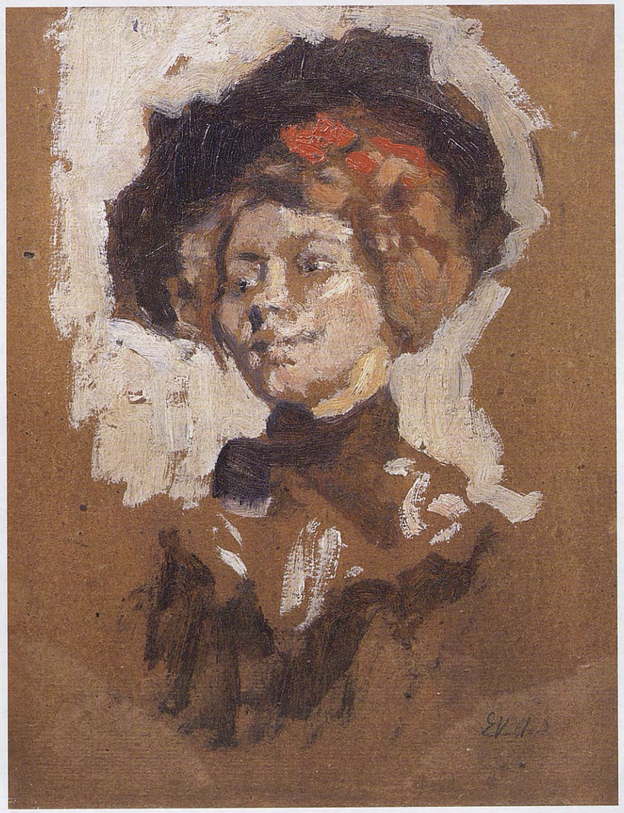
Description: *A bust of a young woman wearing a black hat. Her blouse and face are rendered in umber, with ochre yellow accents in her hair and a bright red bow. The cardboard ground shows amply through.* (JS)

Tristan Bernard married Suzanne Bomsel (see ill.), the daughter of a textile magnate, in September 1888. He alternately nicknamed her 'Lotte' and 'Fermina'. In a letter to Camille Bloch, he describes her as follows: 'A clear soul, purely and nobly selfish, the soul of an essential woman in the body of a mechanical female… "Fermina" is currently in a phase of incomparable beauty… She has hair, a mouth, a complexion, an oval face that "lyrify" my soul'.[1] By the turn of the century, the Bernards were sleeping in separate rooms, though still under the same roof in the rue Édouard-Detaille, an arrangement that allowed the writer to carry on an affair with Marcelle Aron in perfect tranquillity. Annette Vaillant recalls that Suzanne received her and her mother, Marthe Mellot, 'in a kimono in the narrow bathroom where the fair-haired geisha, by then already somewhat past her prime, was tidying a drawer in her dressing-table'.[2]



Portrait photograph of Suzanne Tristan Bernard. Private collection.

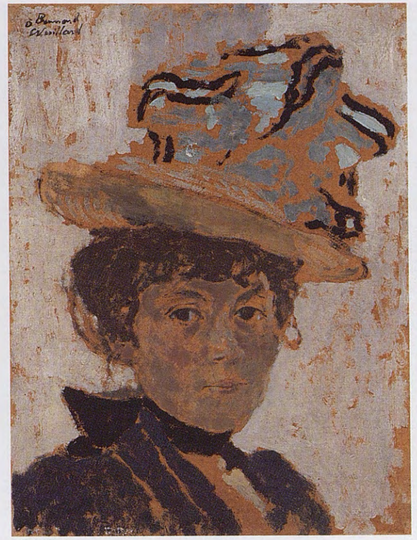
[1] Quoted by Olivier Merlin, *Tristan Bernard ou le Temps de vivre*, Paris, Calmann-Lévy, 1989, p. 88.
[2] Vaillant 1974, p. 110.



VII-415



VII-416



VII-417

VII-416
Suzanne Tristan Bernard

c. 1907
Oil on cardboard, 23 × 22.3 cm
Signed, upper left: *E Vuillard*
Private collection

Provenance: Suzanne Tristan Bernard, Paris – Private collection.

Description: *An extremely attractive little study sketched with a brush on lightly primed cardboard. The pink tone of the bow on the left enlivens an otherwise rather sombre harmony.* (JS)

VII-417
Marthe Bonnard Wearing a Hat

1906
Oil on cardboard, mounted on cradled panel, 42 × 31.5 cm
Signed and dedicated, upper left:
à Bonnard / EVuillard
National Gallery of Art, Washington D.C., Collection of Mr and Mrs Paul Mellon, 1995.47.13

Provenance: Pierre Bonnard, Paris – Bonnard sale, Galerie Charpentier, Paris, 23 Feb. 1954, lot 30 (ill.) – Hector Brame, Paris – Matthiesen Fine Art, London – Sir Alexander Korda, London – Korda sale, Sotheby's, London, 14 June 1962, lot 31 (col. ill.) – Paul Mellon, Upperville (Virginia) – Mellon gift to the National Gallery of Art, Washington D.C., 1995.

Exhibition: Washington D.C., National Gallery of Art, 1966, no. 183 (ill.).

Bibliography: *The Burlington Magazine* 104, no. 710, May 1962, p. v (ill.) – *Art News* 61, no. 4, summer 1962, p. 41 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, pp. 161 (ill.), 229, no. 32, not exhibited – Ciaffa 1985, p. 266, fig. 132.

Though Bonnard was not to marry Marthe until 1925, she was already regarded as 'Madame Bonnard' in the early years of the twentieth century. Though she called herself Marthe de Méligny, her real name was Marie Boursin, a fact Bonnard was long totally ignorant of. She was his favourite model and appears in many of his works in her splendid nakedness, stepping out of a bathtub, drying herself in front of a bathroom mirror, and so on. Owing to frequent migraines, she became increasingly difficult and her proverbial jealousy drove a wedge between Bonnard and his friends. Vuillard perfectly captures her pinched nose, melancholy gaze and highly-strung woman's tense lips. A photograph (see ill.) taken around the same time by Kerr-Xavier Roussel at La Jacanette, shows her gazing into the camera lens with bright, attractive eyes, while Vuillard observes the scene from the background, a cigar in his hand. From 1907 onwards, the painter mentions her quite frequently in his Journal, generally to stress her foul character: 'lunch at Bonnard's [,] deep talk about painting like when we were twenty. Marthe peeved'.[1] As for Vallotton, he couldn't stand her.



Kerr-Xavier Roussel: Mme Roussel mère, Marthe Bonnard, Annette, Vuillard and Bonnard seen from behind at La Jacanette, c. 1906. Private collection.

[1] E. V., Journal, 16 Dec. 1907, II. 1, fol. 13r.



VII-418





E. V., preparatory drawings for *Marthe Bonnard with a Dog*, graphite on paper, 14.2 x 11 cm. Private collection.



Pierre Bonnard, *Marthe Bonnard Seated, Petting Her Dog*, c. 1905, oil on canvas. Private collection.

VII-418
Marthe Bonnard with a Dog

1907; reworked in 1918 and 1919
Oil on cardboard, 109 × 88 cm
Signed and dated, lower left:
E Vuillard 1907
National Gallery of Victoria, Melbourne (Australia), 3259-4

Provenance: Exchanged with Pierre Bonnard for a painting by Bonnard of the same subject, *Marthe Bonnard Seated, Petting Her Dog* (D. 356), Paris, 1907 – Bonnard sale, Galerie Charpentier, Paris, 23 Feb. 1954, lot 28 (ill.) – Hector Brame, Paris – Alfred Felton – Felton bequest to the National Gallery of Victoria, Melbourne, in 1955.

Exhibition: Paris, Bernheim-Jeune, June 1907.

Bibliography: *France-Illustration*, no. 408, March 1954, p. 83 (ill.) – Lindsay 1963, p. 90 – Hoff, Plant 1968, pp. 13, 128 – *Art & Australia* 6, 3 Dec. 1968, p. 215 (ill.) – Melbourne 1970, p. 32, col. fig. 80 – Hoff 1973, p. 54 (col. ill.) – Thomson 1988, pl. 58.

VII-419
Madame Maurice Gangnat and Her Son

1907
Oil on cardboard, mounted on cradled panel, 87 × 79.5 cm
Signed and dated, lower right:
E Vuillard 1907
Private collection

Provenance: Commissioned from Vuillard by Maurice Gangnat, Paris, delivered on 20 Dec. 1907 – Gangnat sale, Hôtel Drouot, Paris, 24-25 June 1925, lot 166 (ill.) [*Intérieur*, 1906] – Édouard Jonas, Paris, 49,100 F – Sale, Hôtel Drouot, Paris, 12 June 1926, lot 125 (ill.) – Philippe Gangnat, Paris, 52,000 F – Private collection – Sale, Sotheby's, London, 27 June 2000, lot 30 (col. ill.) – Private collection.

Exhibitions: Paris, Musée des Arts Décoratifs, 1937, no. 188 – Paris, Daber, 1947 – Paris, Bernheim-Jeune, 1953, no. 6 [*Intérieur*, 1907].

Bibliography: Groom 1993, p. 181, fig. 285.

Description: *A foreshortened view of a room decorated in red. On the left is a lady standing with her elbow on the back of a yellow armchair, looking down at a little boy facing her on a small wicker chair. The child's profile stands out sharply against the black hearth of a green marble fireplace. The back of a second easy chair looms large in the foreground right, with a brass bedstead behind it. A composition in particularly bright tones worked in a fairly thick medium.* (JS)

To say that this densely packed interior is like such Matisse interiors as *The Painter's Family* (see ill.) would hardly be an exaggeration. The faded yellow gold of the armchairs contrasts sharply with the overwhelming tide of red engulfing the walls and underlying the variegated rug on which the furniture and figures stand. Vuillard again uses an oblique perspective seen from a slightly elevated vantage point to lay out what is, compared to the aggressive Fauvism of his contemporaries, a relatively subdued Fauvist vision.



Henri Matisse, *The Painter's Family*, 1911, oil on canvas. Hermitage Museum, St. Petersburg.

Maurice Gangnat was an exceptionally knowledgeable collector of Renoirs. When his collection was sold in 1925, his son Philippe – the child in Vuillard's painting – donated Renoir's *Gabrielle with a Rose*[1] to the Louvre in memory of his father.

[1] Auguste Renoir, *Gabrielle with a Rose*, 1911, oil on canvas, 55 × 47 cm, Musée d'Orsay, Paris.



VII-419


VII-420


VII-421

VII-420
Suzanne Desprès

1907-08
Oil on cardboard, 68 × 83 cm
Signed and dedicated, lower right:
à Suzanne Desprès / E Vuillard
Current whereabouts unknown

Provenance: Suzanne Desprès and Aurélien Lugné-Poe, Paris, originally the recto of VII-449 – Lugné-Poe sale, Hôtel Drouot, Paris, 22 June 1945, lot 99 – Fromanger, Paris (separated from VII-449 by this last) – Sale, Galerie Motte, Geneva, 23 Nov. 1957, lot 118 (ill.), bought in – Current whereabouts unknown.

VII-421
Suzanne Desprès

1907-08
Oil on cardboard, 43.5 × 54.5 cm
Signed and dedicated, lower left:
à ma chère Suzanne Desprès / E Vuillard
Art market, London

Provenance: Suzanne Desprès and Aurélien Lugné-Poe, Paris – Lugné-Poe sale, Hôtel Drouot, Paris, 22 June 1945, lot 100 – Sale, Palais Galliera, Paris, 21 March 1974, lot 93 (ill.), bought in – Sale, Hôtel Drouot, Paris, 20 May 1974, lot 118, bought in – Sale, Hôtel Drouot, Paris, 14 May 1984, lot 46 (col. ill.) – JPL Fine Arts, London, subsequently Neffe-Degandt Fine Art, their successor, London.

Exhibitions: London, JPL, 1985, no. 9 (col. ill.) – Salzburg, Salis, 1985, no. 23 (col. ill.) – New York, Bruton, 1986, col. ill. on cover – Lausanne, Vallotton, 1989, no. 13 (col. ill.) – Salzburg-London, 1991, no. 13 (col. ill.).

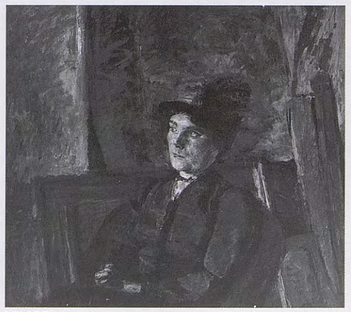
VII-422
Suzanne Desprès Wearing a Hat

1907-08
Oil on cardboard, 19 × 21 cm (?)
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1913, not in cat. (lent by Vuillard).

Description: *A three-quarters view of Suzanne Desprès in an armchair, wearing a plumed hat, with her hands clasped.* (JS)


VII-422

VII-423
Suzanne Desprès

1907-08
Oil on cardboard, 57 × 46 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, United States.

Exhibition: London, JPL, 1983, p. 30 (col. ill.).

Description: *A three-quarters view of Suzanne Desprès with her head slightly bowed and her hair pinned back to either side of her brow. Her shoulders are delineated with a few rapid strokes on the unprimed cardboard. (An unfortunate coat of varnish marks the bottom of her face, but her gaze is nevertheless wonderfully expressive.)* (JS)


VII-423


VII-424

VII-424
Portrait of Suzanne Desprès

1908
Oil on cardboard, 50.8 × 62.3 cm
Signed, dated and dedicated, upper right:
à Suzanne Desprès / E Vuillard / 1908
Musée des Beaux-Arts, Caen (France),
Inv. D.75.1.21

Provenance: Purchased from the artist by Les Musées Nationaux, 1939, and deposited with the Musée du Luxembourg, Paris; Musée National d'Art Moderne, Paris; State transferral to the Musée des Beaux-Arts of Caen, 1974.

Exhibitions: France, travelling exhib. [*Peinture contemporaine...*], 1945-46, no. 74 – Liège-Ghent-Luxembourg, 1948, no. 26 (ill.) – Basle, Kunsthalle, 1949, no. 180 (ill.) – Amsterdam-Brussels, 1952, no. 98 – Besançon, Palais Granvelle, 1956, no. 45 – France, travelling exhib., 1956, no. 5 – London, R.B.A. Galleries, 1957, no. 24 – Paris, Musée National d'Art Moderne, 1960-61, no. 744 – Strasbourg, Beaux-Arts, 1963, no. 15 – Montreal-Quebec, 1969-70 – Lyons-Barcelona-Nantes, 1990-91, no. 122, p. 190 (ill.) – Rome, Palazzo delle Esposizioni, 1994-95, no. 14 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 67, p. 39 (col. ill.).

Bibliography: Salomon 1945, p. 31 – Paris, Musée National d'Art Moderne, 1948 (ill.) – Cassou, Dorival, Homolle 1954, p. 165 – Schweicher 1955, pl. 34 – Dorival 1961, p. 319 (ill.) – *La Revue du Louvre et des musées de France*, March 1975, p. 213 (ill.) – Ciaffa 1985, pp. 291-292, fig. 153.

Suzanne Desprès' name crops up for the first time in connection with the celebrated performance of *Le Chariot de terre cuite*, a play adapted from traditional Indian theatre and staged at the Théâtre de l'Oeuvre in January 1895.[1] 'Born into a very humble family, she had the hard-working determination of her background, as well as a certain shyness stamped on her features… Thanks to Suzanne Desprès, the [Théâtre de] l'Œuvre gained a foothold on the popular stage *(le boulevard)*'.[2] Using the pseudonym Auclair, she played, among other roles, the girl in Charles Van Lerberghe's *Les Flaireurs*, the page in Oscar Wilde's *Salomé* and Rautendelein in Gerhart Hauptmann's *Sunken Bell*. She married Lugné-Poe on 22 July 1898, in London.
The decade between 1900 and 1910 witnessed her success throughout Europe. 'Let us follow her from the summits of l'Œuvre to the boulevard, the Comédie-Française and everywhere else. Up there she is Nora, whose little breast beats so hard when she dances in her Neapolitan dress; she is the indomitable Hilde; she is almost every one of Ibsen's heroines nobly draped in their anguished souls. And suddenly she is Poil de Carotte, a poverty-stricken urchin'[3] (see ill.).



Cappiello, *Suzanne Desprès* in 'Poil de Carotte' by Jules Renard, illustration from *La Revue Blanche*.

At the time Vuillard was painting her portrait she was being acclaimed in Hugo von Hofmannsthal's *Elektra*, performing as she had never performed before. In his Journal, the artist speaks of her 'touching memories'[4] and her 'hamming',[5] and describes her as a 'charming woman of lofty dignity'.[6]

[1] Robichez 1957, p. 313.
[2] Ibid., p. 449.
[3] Maurice de Faramond, in 'Causerie, S[uzanne] D[eprès]', *L'Œuvre*, 1 Feb. 1909.
[4] E. V., Journal, 26 Dec. 1907, II. 1, fol. 15v.
[5] Ibid., 16 Jan. 1908, II.1, fol. 20r.-v.
[6] Ibid., 16 June 1908, II.1.fol. 50r.

VII-425
Study for a Female Portrait

c. 1908
Oil on cardboard, 32.5 × 33.5 cm
Signed, lower right: *E V*
Current whereabouts unknown

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21704, *Étude pour un portrait*), 11 Oct. 1919, 1,500 F – Thomas Justice & Sons, London, 13 Oct. 1919, part of a lot – Arthur Tooth & Sons, London – Émile Bernheim, Paris, 1929 – Jacques Dubourg, Paris – Current whereabouts unknown.


VII-425


VII-426

VII-426
Study for a Portrait of a Woman Sitting in an Armchair

c. 1908
Oil on cardboard, 40 × 30 cm
Signed, lower right: *E V*
Current whereabouts unknown

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21706, *Étude pour portrait*), 11 Oct. 1919, 700 F – Dr Jacques Soubies, Paris, 17 March 1920, part of a lot – Bernheim-Jeune, Paris (stock no. 22163), 2 July 1920, 2,000 F – Druet, Paris, 20 June 1923, part of a lot – Current whereabouts unknown.

Description: *A full-face view of a dark-haired woman in a white dress, seated in an armchair. The cardboard support is used to indicate the folds and shadows of her dress. A double door in the background right, a bookcase on the left.* (JS)


VII-427

VII-427
Study for a Portrait

c. 1908
Oil on cardboard, 47 × 75 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21708, *Étude pour portrait*), 11 Oct. 1919, 1,000 F – Dr Jacques Soubies, Paris, 17 March 1920, part of a lot – Soubies sale, Hôtel Drouot, Paris, 14 Nov. 1921, lot 78 (ill.) – Sacha Guitry, Paris, 1,400 F – Sale, Hôtel Drouot, Paris, 23 April 1975, lot 174 – Sale, Hôtel Drouot, Paris, 21-22 June 1976, lot 344 – Sale, Butterfield's, San Francisco, 25 May 1982, lot 486 (ill.) – The Michael H. and Natalie F. Collection, Hillsborough (California) – Sale, Sotheby's, New York, 12 May 1987, lot 276A (col. ill.) – Current whereabouts unknown.

Description: *The sitter's face is presented in a three-quarters view, with her gaze drawn to the right. A comb or ribbon protrudes above her chignon.* (JS)

VII-428
Portrait of a Woman

c. 1908
Oil on paper, mounted on canvas,
54 × 68.6 cm
Stamp 1, lower right
Private collection

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 22283, *Portrait de femme*), Oct. 1920, 800 F – Druet, Paris, 20 June 1923, part of a lot – Édouard Vuillard, Paris – Alex Maguy, Paris – Silberman, New York – Sale, Sotheby's, London, 26 March 1958, lot 124, bought in – Sale, Sotheby's, New York, 16 March 1960, lot 73 (ill.) – Private collection, New York – Sale, Sotheby's, New York, 20 Oct. 1976, lot 3 (ill.), bought in – Private collection, New York – Sale, Sotheby's, New York, 11 May 2000, lot 142 (col. ill.), bought in – Private collection – Sale, Sotheby's, New York, 23 February 2001, lot 14 (col. ill.), bought in.

Description: *A woman in a dark-green dress, seated with her hands in her lap, against a yellow background formed by a wall and a sofa with green and red inflections. Her face is rendered in muted tones. Strong purple-red accents indicate shaded outlines.* (AC)

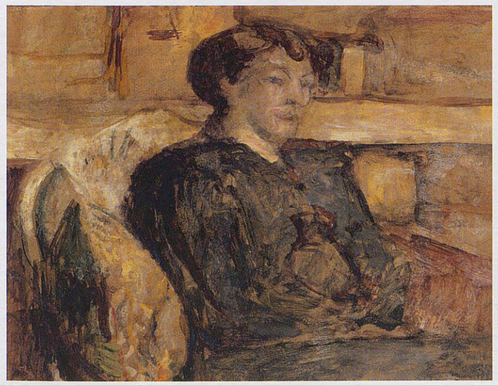
VII-429
Portrait of a Woman in White

c. 1908
Oil on canvas, 54 × 72 cm
Signed, lower right: *E.V.*
Current whereabouts unknown

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21709, *Étude pour portrait*), 11 Oct. 1919, 3,000 F – Thomas Justice & Sons, London, 5 Feb. 1920, 13,500 F – Mr Turner, London – Turner sale, Hôtel Drouot, Paris, 29 May 1929, lot 61 (ill.) – Gérard frères, Paris, 40,300 F – Étienne Bignou, Paris – Reid & Lefevre, London, 1933 – Mrs J. B. Aug. Kessler, Great Britain – Current whereabouts unknown.

Exhibition: York-London, 1948, no. 31.

Description: *Side view of a woman in white, seated in an armchair, with her left hand on her chin, before a low bookcase seen in perspective.* (JS)


VII-428


VII-429



VII-430

VII-430
Portrait of a Woman in Profile

c. 1908
Oil on cardboard, 47 × 31.5 cm
Signed, lower right: *E.V.*
Private collection, United States

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21707, *Étude pour portrait*), 11 Oct. 1919, 600 F – R. Keller, Paris, 23 Oct. 1922, 6,500 F – Marcel Norero, Paris – Norero sale, Hôtel Drouot, Paris, 14 Feb. 1927, lot 113 (ill.) – Gérard frères, Paris, 4,300 F – Ernest, Brown & Philipps, London, and The Leicester Galleries, London – Sale, Anderson Galleries, New York, 14 Nov. 1934, lot 16 – Chester H. Johnson, Chicago (Illinois) – Sale for the liquidation of Chester H. Johnson, Anderson Galleries, New York, 21 Oct. 1937, lot 9 – Gaston de Havenon, New York, c. 1954; Alex de Havenon, New York – Private collection, United States.

Exhibition: Cleveland-New York, 1954, p. 101.

Description: *Bust of a woman in profile, facing right.* (JS)

VII-431
Woman's Face

c. 1908
Oil on cardboard, 45.5 × 52 cm
Stamp 1, lower right
Private collection

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 22284, *Portrait de femme*), Oct. 1920, 1,100 F – Lord H. Bentinck, Great Britain, 30 May 1923, 3,000 F – Sale, Galerie Moos, Geneva, 23 March 1935, lot 175 (ill.) – Sale, Hôtel Drouot, Paris, 25 March 1953, lot 197, bought in – Sale, Galerie Charpentier, Paris, 12 June 1953, lot 36bis – Jacques Seligmann, New York – Arthur Rubenstein, United States – Sale, Galerie Motte, Geneva, 19 June 1965, lot 50, bought in – Sale, Galerie Motte, Geneva, 25 Nov. 1966, lot 48 (ill.), bought in – Sale, Hôtel des Chevau-Légers, Versailles, 26 Feb. 1967, lot 132 (ill.), bought in – Arthur Rubenstein, Switzerland – Sale, Christie's, London, 3 April 1990, lot 276 (col. ill.) – Private collection, Paris, 1992 – Sale, Drouot-Montaigne, Paris, 3 April 1995, lot 104bis (col. ill.) – Private collection.

Bibliography: George 1955, fig. 39.

VII-432
Portrait of a Woman (Lucy Hessel)

c. 1908
Oil on cardboard, 51.5 × 45.5 cm
Signed, lower right: *EV*
Private collection, Switzerland

Provenance: Private collection, Paris – Sale, Palais Galliera, Paris, 10 June 1970, lot 130 (ill.), bought in – Galerie Berès, Paris – Private collection, Switzerland, 1973.

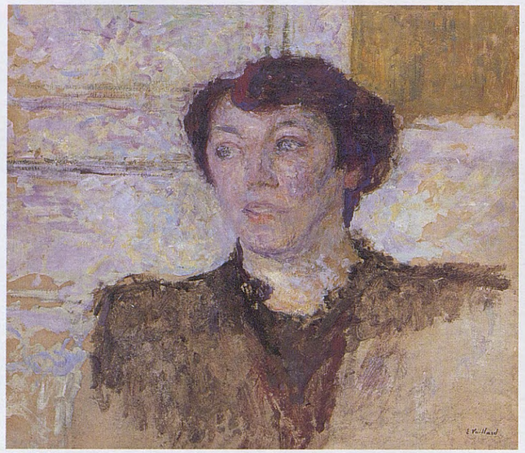
VII-433
Kerr-Xavier Roussel Ill with Phlebitis

1909
Pastel on paper, 62 × 46 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Paris, Charpentier, 1948, no. 153.

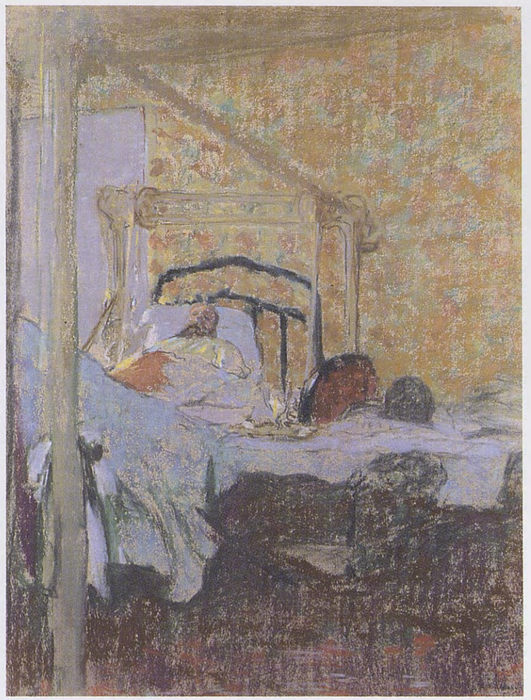
Description: *The patient's head, bordered on the left by a strange red light on the sheet, is seen lying on a mauve pillow (of the same hue as the door on the left) propped against a black iron bedstead placed inside the frame of an adjustable hospital-bed. On the right are a table and the back of a reddish-brown armchair. Brown and purple shadows in the foreground, and red and blue floral paper in the background.* (AC)



VII-431



VII-432



VII-433

Kerr-Xavier Roussel came down with a mild case of phlebitis in August 1908, but by November his condition had grown considerably worse. Vuillard depicts him here in the hospital bed that he himself had ordered for his brother-in-law ('Monday 30 go to Dupont's to order adjustable bed for Kerr from Vaquez at the hôpital Saint-Antoine'[1]). The scene is of great originality, notwithstanding the anecdotal nature of the subject, and revolves around the exceptionally beautiful accord of the yellows on the walls and the mauve playing over the sheets. Before undertaking this composition, the artist photographed his brother-in-law lying in bed (see ill.). Roussel's attack of phlebitis did nothing to assuage the fits of depressive melancholy that plagued him.



E. V., Kerr-Xavier Roussel on his sick-bed, 1909, photograph.
Private collection.

[1] E. V., Journal, 30 Nov. 1908, II. 2, fol. 20r.

VII-434
Roussel Ill

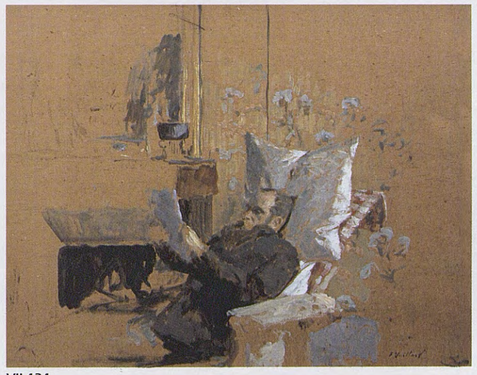
1909
Oil on cardboard, 47 × 59 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Maurice Denis, Saint-Germain-en-Laye (France) – Private collection, Paris.

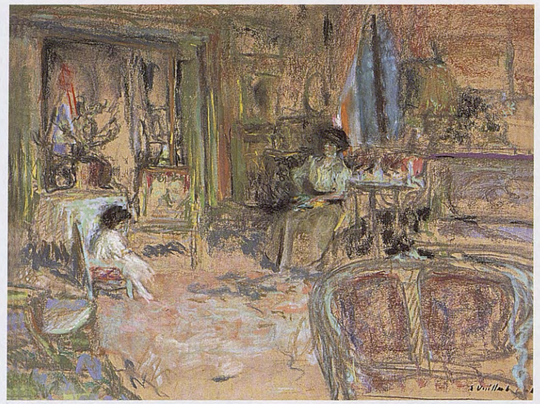
Exhibitions: Paris, Galerie Beaux-Arts, 1934, no. 167 – Paris, Musée des Arts Décoratifs, 1938, no. 133 [*Le Malade*] – Paris, Berès, May 1957, no. 78 – Milan, Palazzo Reale, 1959, no. 61 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 48 – Paris, Durand-Ruel, 1961, no. 42 – Hamburg-Frankfurt-Zurich, 1964, no. 51 (ill.) – Munich, Haus der Kunst, 1968, no. 121 (ill.) – Paris, Orangerie, 1968, no. 133 (ill.) – Paris, Bernheim-Jeune, 1973, no. 18 – Japan, travelling exhib., 1977-78, no. 29 (col. ill.) – Paris, Grand Palais, 1983, no. 66 (ill.).

Bibliography: Salomon 1961, pp. 90, 91 (col. ill.) – Warnod 1988, p. 68 (col. ill.).

Description: *A profile view of Kerr-Xavier Roussel reclining in a rattan chair, his head propped on a large white cushion, reading a newspaper. The daylight models his face and highlights the cushion, the dark-red squares of the fabric draped over the back of the chair, the armrest and his left hand. A brown pan on a spirit-stove stands on the quickly sketched fireplace in the background; yellow and pale-blue floral wallpaper. The brown cardboard shows through widely.* (JS)



VII-434


VII-435

VII-435
The Bernheim's Salon (Henri and Madame Josse Bernheim)

c. 1909
Pastel and charcoal on paper, 49 × 63 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Josse Bernheim, Paris – Galerie d'art du Faubourg, Paris – Private collection, 1949 – Sale, Christie's, New York, 9 Nov. 2000, lot 409 (col. ill.) – Current whereabouts unknown.

Description: *Henri in pink and Madame Josse Bernheim in the red harmony of their drawing-room.* (JS)

VII-436
Child with Trumpet

c. 1909
Oil on cardboard, 48 × 52 cm
Stamp 1, lower right
Private collection

Provenance: Josse Bernheim, Paris – Jeanne Lanvin, Paris; Comtesse Jean de Polignac, Paris, c. 1952 – Private collection.

Description: *A child in a white smock and red garment, seated on a blue armchair against a red background, raising a brass trumpet to his lips. There is little colour to his face; the room is roughly indicated in vigorous, modulated strokes.* (AC)


VII-436


VII-437

VII-437
Henri Bernheim

1909
Pastel on paper, 49 × 62 cm
Signed, lower right: *E. Vuillard*
Private collection, Paris

Provenance: Josse Bernheim, Paris – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, 1969, no. 28; 1973, no. 25.

Description: *A child's bright gaze beneath his mop of curly black hair, directed towards his mother in the immediate foreground, or rather towards her face profiled in the top centre. A greyish harmony shading into blue and white tones.* (JS)


VII-438


VII-439

VII-438
Geneviève Bernheim

1909
Pastel on paper, 50.1 × 65 cm
The Art Institute of Chicago, Chicago (Illinois), 1968.84

Provenance: Bernheim-Jeune, Paris – Private collection – Sale of the collection of the late Mr M[*arcelin*], Hôtel Drouot, Paris, 31 May 1956, lot 5 (ill.) – Main Street, Chicago – The Art Institute of Chicago, Chicago, 1968.

Description: *A little girl dressed in white facing us across a small round table on which a glass is set. The silhouette of her mother can just be made out on the right, her face concealed behind a large hat. Harmony in red.* (JS)

VII-439
Geneviève Bernheim with a Pink Ribbon

1909
Pastel on paper, 23.1 × 43.2 cm
Stamp 1, lower right
Philadelphia Museum of Art, Philadelphia (Pennsylvania), Gift of Benjamin D. and Edward I. Bernstein, 1957-133-1

Provenance: Artist's studio – Benjamin D. and Edward I. Bernstein, United States – Bernstein gift to the Philadelphia Museum of Art, Philadelphia, 1957.

Description: *A little girl with a pink ribbon in her fair hair, to which the light imparts a gossamer texture. Half-tones for her face, which is seen against the light; her small red mouth and blue eyes are clearly indicated, unlike her other features, which are somewhat hard to make out.* (AC)

VII-440
Madame Gaston Bernheim de Villers and Her Daughter Geneviève

1909
Pastel on paper, 63 × 48 cm
Signed and dated, lower right:
E Vuillard 1909
Private collection, Paris

Provenance: Gaston Bernheim de Villers, Paris – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, 1969, no. 25; 1973, no. 24.


VII-440

Description: *Madame Gaston Bernheim in a black skirt and bluish blouse, crouching down beside Geneviève wearing a blue dress. The mauve and pink drawing-room shades into darker tones in the right background where Maillol's* The Mediterranean *can be dimly made out in front of red-curtained windows.* (JS)

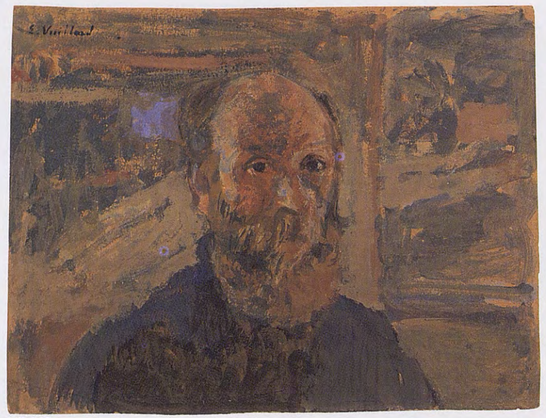
VII-441
The Bernheim Children

1909
Pastel on paper, 50 × 65 cm
Signed and dated, lower right:
E Vuillard 1909
Private collection

Provenance: Former Gaston Bernheim de Villers collection – Galerie Cazeau-La Béraudière, Paris, 2000 – Private collection.

Description: *Geneviève and Henri standing in the Bernheim's red drawing-room, in front of a framed Cézanne watercolour propped against the couch.* (JS)


VII-441



VII-442

VII-442
Self-Portrait

c. 1909
Glue-based distemper on cardboard,
38 × 48 cm
Signed, upper left: *E. Vuillard*
Private collection

Provenance: Gift from Vuillard to Jacques Salomon, 1921 – Private collection.

Exhibitions: Montevideo, Amigos del arte, 1935, no. 71 – Paris, Durand-Ruel, 1947, no. 25 – Edinburgh, Royal Scottish Academy, 1948, no. 84 – London, Wildenstein, June 1948, no. 25 – Paris, Charpentier, 1948, no. 46 – Milan, Palazzo Reale, 1959, no. 55 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 43 – Paris, Durand-Ruel, 1961, no. 40 – Hamburg-Frankfurt-Zurich, 1964, no. 45 (col. ill.) – Munich, Haus der Kunst, 1968, no. 122 (ill.) – Paris, Orangerie, 1968, no. 125 (ill.) – Japan, travelling exhib., 1977-78, no. 28 (col. ill.).

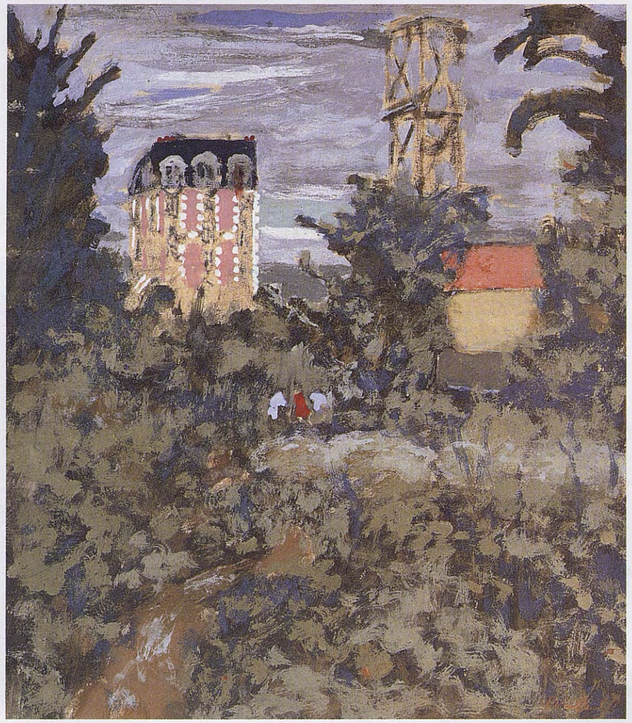
Bibliography: Segard 1914, p. 146 (ill.) – Salomon 1945 p. 11 (ill.) – Chastel 1946, p. 55 (ill.) – Salomon 1953, p. 81; 1961, p. 85 (col. ill.); 1968, p. 101 (col. ill.) – Daniel 1984, pp. 391, 394, fig. 144 – Ciaffa 1985, p. 118, fig. 28 – Nectoux 1998, pp.128 (col. ill.),129-132.

Description: *Presented against a particularly colourful blue and ochre background, the face of the painter, who is wearing a dark-blue smock, is exquisitely shaded. Natural light coming from the left brightens his temple, his cheek, the side of his nose and his russet beard, which all stand out delicately among the half-tones and shadows.* (JS)

VII-443
Apartment Buildings under Construction in the Sixteenth Arrondissement

c. 1904-06
Glue-based distemper on cardboard,
46 × 40 cm
Signed, lower right: *EVuillard*
Art market, Paris

Provenance: Thadée Natanson, Paris – Thadée Natanson sale, Hôtel Drouot, Paris, 13 June 1908, lot 60 [*Environs de Paris*] – J. Kowarzik, 500 F – Bernheim-Jeune, Paris (stock no. 18065), 30 March 1910, 100 F – Max Rodrigues, Paris, 25 Oct. 1913, 900 F – Georges Bénard, Paris – Bénard sale, Hôtel Drouot, Paris, 9 June 1933, lot 87 – M. Boulanger, Paris, 8,000 F – Sale, Palais Galliera, Paris, 1 Dec. 1967, lot 95 (ill.) – Sale, Hôtel Drouot, Paris, 12 Nov. 1968, lot 160 – Sale, Galerie Motte, Geneva, 28 June 1969, lot 374bis – Sale, Galerie Motte, Geneva, 7 Nov. 1969, lot 43 (ill.) – Sale, Finarte, Milan, 25 May 1971 – Sale, Sotheby's, London, 30 Nov. 1988, lot 267 (col. ill.) – Galerie Matignon, Paris, 1990 – Sale, Sotheby's, New York, 12 May 1999, lot 268 (col. ill.), bought in.



VII-443

Even here, with a seemingly improvised and hastily worked composition, it is clear from the preparatory drawing (see ill.) that every detail has been planned and positioned with supreme care. The canvas was given the title *Environs de Paris* (*Paris Outskirts*) in the sale of Thadée Natanson's collection in 1908. Yet, judging from the numerous photographs that Vuillard took of buildings being erected in front of his windows in the rue de la Tour around 1906, the artist most likely set up his easel in the square Lamartine – which at the time still stretched behind the town hall of the sixteenth arrondissement – or in one of the then threatened horticultural gardens lining the rue de la Tour (see *Florist's Garden, Rue de la Tour*, VII-510), looking towards the as yet undeveloped plots down the rue de la Tour and the rue Mignard. Observing a very old world coming apart at the seams was part and parcel of Vuillard's poetics (see XII-1 and following). Besides, one does not easily imagine him making a foray into the suburbs for the sole purpose of producing this picture.



E. V., preparatory drawing for *Apartment Buildings under Construction*, graphite on paper, 11 x 12 cm. Private collection.



VII-444

VII-444
Madame Vuillard at Table

c. 1906
Oil on cardboard, 47 × 58 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Ernest Coquelin Cadet, Paris – Coquelin Cadet sale, Hôtel Drouot, Paris, 26 May 1909, lot 55 – Henry Bernstein, Paris, 1,410 F – Mme Jean Refoulé, Paris – Jacques Lindon, Paris – George S. Gregory, New York, c. 1968 – Private collection.

Exhibitions: Paris, Berès, May 1957, no. 80 – New York, The Metropolitan Museum of Art, 1968, no. 232.

VII-445
Alexandre Vuillard Reading

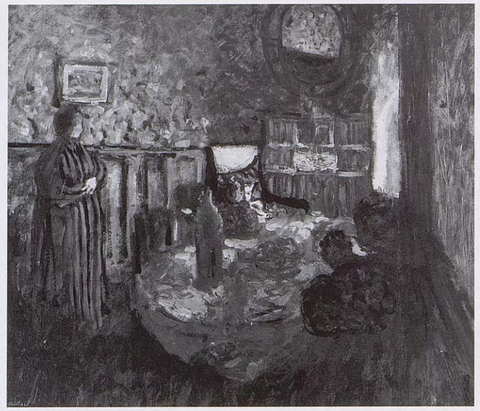
c. 1905-06
Oil on cardboard, 29 × 30 cm
Stamp 1, lower left
Art market, London

Provenance: Artist's studio – Private collection, Paris – JPL Fine Arts, London; stolen from the gallery on 26 Dec. 1983; found and returned to Neffe-Degandt Fine Art, their successor, London, Oct. 1999.

Description: *The model is portrayed sitting directly across from the viewer, his pink face in profile, ensconced in an armchair draped in a white cover. Brown wainscot topped by yellow wallpaper in the background.* (JS)



VII-445



VII-446

VII-446
Annette Seated between Her Mother and Her Grandmother

c. 1906
Oil on cardboard, 54 × 62 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Private collection.

Description: *A table set for a meal, with a large bottle in the foreground. Seated on the right in profile is Madame Vuillard, with Madame Roussel standing across from her on the left, in a black and red striped flannelette housecoat. In the background, illuminated by the strange white light streaming in through a window on the right, sits a little girl in an armchair with a white antimacassar, by a Prussian-style fireplace with a brass plate-warmer below an oval mirror.* (JS)

VII-447
Conversation

c. 1906 (?)
Oil on canvas, 50 × 47 cm
Signed, lower right: *E. Vuillard*
Private collection, New York

Provenance: Artist's studio – Sam Salz, New York – Albert J. Dreitzer, New York – Sam Salz, New York – Private collection, New York.

VII-448
Annette's Tea, Rue de la Tour

c. 1906
Oil on cardboard, 26.4 × 22.5 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Given by Vuillard to André Dunoyer de Segonzac, Paris (in exchange for a watercolour by the latter that Vuillard had seen exhibited at Methey, Paris); in Dunoyer de Segonzac's possession until 1974 – Sale, Hôtel Drouot, Paris, 4 Dec. 1986, lot 59 – Browse & Darby, London – Galerie Paul Vallotton, Lausanne (Switzerland), 1989 – Sale, Christie's, London, 30 Nov. 1993, lot 155 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Charpentier, 1948, no. 33; 1960, no. 115 – London, Browse & Darby, 1987, no. 43 – Lausanne, Vallotton, 1989, no. 5 (col. ill.).

Description: *A woman in a black blouse with red stripes behind a grey-blue table, cuddling a little girl in light-blue with a white bow in her hair. Brown wainscot and grey-green wall in the background.* (JS)



VII-447



VII-448



VII-449

VII-449
Annette and Jacques Roussel Doing Their Homework

1906
Oil on cardboard, mounted on canvas, 63.5 × 80 cm
Stamp 1, lower right
Kunsthaus Zürich, Zurich (Switzerland), Inv.-Nr. 1996/5

Provenance: Suzanne Desprès and Aurélien Lugné-Poe, Paris, originally on the verso of VII-420 – Lugné-Poe sale, Hôtel Drouot, Paris, 22 June 1945, lot 99 – Fromanger, Paris (separated from VII-420 by the latter) – Delpierre, Paris – Bénézit, Paris – W. and M. Staehelin, Feldmeilen (Switzerland), 1953 – Kunsthaus Zürich, Zurich,1996.

Exhibition: Zurich, Kunsthaus, 1996, no. 6 (col. ill.).

Description: *Presented against a beige background, two children sit at a table covered with a red floral-pattern cloth, by a window lighting the scene on the right. Annette is shown full-face with a white ribbon in her hair, leaning on her left elbow, her shadowy features bent over a mauve book. In three-quarters profile on the left, Jacques Roussel is poised with a brush in his hand, wearing a brown suit with a tall white collar and wide lavaliere; his broadly worked face is particularly expressive.* (JS).



E. V., Mme Vuillard, Annette and Jacques Roussel, rue de la Tour, c. 1906, photograph. Private collection.

Almost exactly the same scene is found in one of Vuillard's photographs (see ill.), which shows Jacques Roussel, in his black school uniform with a white collar, and Annette doing their homework in front of a window at the rue de la Tour. Indeed the painting was very possibly made on the same day as the snapshot. Madame Vuillard hovers kindly in the background of the photograph, admiring the sedulousness of her well-behaved grandchildren. The jumble of papers on the table – a typically Vuillardian *topos* – and the light coming in from the side, softening the photograph's chiaroscuro-like contrasts, round off the resemblance between the two works. There is, however, one major difference between them: in the painting, Jacques faces us and holds a brush poised over the papers, like an artist interrupted in his creative work. His precociously grown-up expression is unforgettable.

VII-450
Annette Roussel

c. 1906
Oil on cardboard, 37 × 35 cm
Stamp 1, lower right
Private collection, Australia

Provenance: Artist's studio – Private collection, Australia.

Description: *Warm and cold tones play over the fair hair of a little girl presented in profile in front of a fireplace, on which various white and brown objects can vaguely be made out; the black accent of her eye stands out sharply in a face whose outlines are somewhat fuzzy in the clear light. The sitter in this and the following portraits is Kerr-Xavier Roussel's daughter and the artist's niece, Annette.* (AC)



VII-450


VII-451

VII-451
Annette in Curlers – I

c. 1906
Oil on cardboard, 29 × 26 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Paris, Charpentier, 1948 (not in cat.) – Paris, Bernheim-Jeune, 1953, no. 35 [*Annette en bigoudis*, c. 1905] – Paris, Berès, May 1957 (not in cat.) – Milan, Palazzo Reale, 1959, no. 62 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 46 (ill.) – Paris, L'Œil, 1963, no. 14 – London, Lefevre, 1964, no. 12.

Description: *A little girl who has just stopped crying and is still pouting, wearing curlers and a large bow in her hair, and a pink-collared smock. The cardboard is left bare except for the area around her head.* (AC)

VII-452
Annette in Curlers – II

c. 1906
Oil on cardboard, 30.5 × 28.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

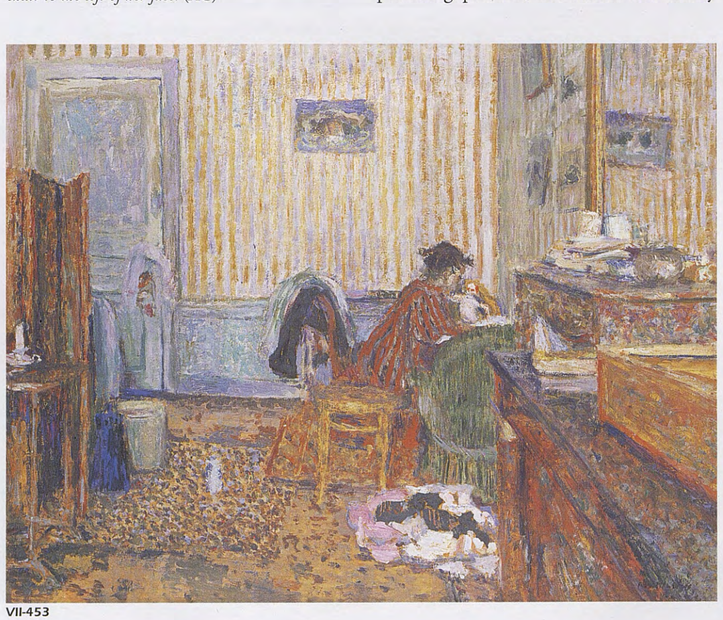
Exhibitions: Paris, Charpentier, 1948, no. 51 – Basle, Kunsthalle, 1949, no. 184 – Paris, Bernheim-Jeune, 1953, no. 34 [*Annette en bigoudis*, c. 1905] – Paris, Berès, May 1957, no. 79 – Milan, Palazzo Reale, 1959, no. 63 – Albi, Musée Toulouse-Lautrec, 1960, no. 47 – Paris, Durand-Ruel, 1961, no. 43 (ill.) – Paris, L'Œil, 1963, no. 15 – Hamburg-Frankfurt-Zurich, 1964, no. 53 (col. ill.) – Munich, Haus der


VII-452

Kunst, 1968, no. 120 (ill.) – Paris, Orangerie, 1968, no. 126 (ill.).

Bibliography: Salomon 1945, p. 49 (ill.) – *L'Œil*, no. 100, April 1963, p. 19 (ill.) – Salomon 1968, p. 104 (ill.).

Description: *A three-quarters view of a little girl in curlers, with an unruly plait escaping on the right from an otherwise tidy coiffure. She wears a blue and white smock over a dress with a red collar. The beige cardboard ground shows through almost everywhere and provides the local tone of the lower part of her face. Brown background behind her head, shading into a slightly greenish hue where it marks the back of the armchair to the left of her face.* (AC)


VII-453

VII-453
Annette with Doll

1906
Oil on canvas, 48.3 × 62.5 cm
Signed and dated, lower right:
E Vuillard 06
Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris – Gaston Bernheim de Villers, Paris – Sam Salz, New York – Leo Glass, New York, c. 1971 – Cynthia Wood, Santa Barbara (California) – Sale, Sotheby's, New York, 11 May 1993, lot 7 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, 1938, no. 16 – Cleveland-New York, 1954, p. 103, fig. 83 – Toronto-San Francisco-Chicago, 1971-72, no. 66 (ill.).

Description: *Annette is on the right, in curlers, seated in front of what appears to be a table at the far end of a room with striped wallpaper. A chest of drawers and a mantelpiece topped by a mirror are seen in perspective on the right, counterbalanced on the left by a closed door, a folding screen, a candlestick on a nest of tables and a pail on a small, dappled rug.* (JS)

The composition revolves around Annette absorbed with her doll. In curlers, as in the preceding pictures, she stands out clearly

thanks to the lulling effect of the mauve-and-gold striped fabric on the wall in the background. Her housecoat and the green armchair are rendered in *tratteggio*, while the marble fireplace and the chest of drawers on the far left are worked in a flurry of almost Fauvist dots in the manner of Henri Manguin. The handling of the space is still relatively conventional and has yet to be subjected to the kind of 'pulling apart' inflicted on some of the interiors that Vuillard would paint during his holidays at Le Pouliguen and Saint-Jacut. The jumble of pink, grey and black clothes at the little girl's feet is a piece of fancy worthy of the artist's Nabi period.

VII-454
Annette and Her Mother, Rue de la Tour

c. 1906
Oil on cardboard, 50 × 47 cm
Stamp 1, lower right
Private collection, Japan

Provenance: Artist's studio – Galerie Berès, Paris – Private collection, Japan.

VII-455
Child with a Red Stocking (Annette)

c. 1906
Oil on cardboard, 39 × 28.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A fair-haired little girl sits facing us on a green sofa, dressed in blue-grey and wearing a bright red stocking. The right side of her head, her hands on her knees and the top of an ochre drape behind the sofa are vividly highlighted. The background is left bare. A rather perfunctory sketch, though with a remarkable tonal organization.* (AC)


VII-454

VII-456
Annette in Bed

c. 1906
Oil on cardboard, mounted on cardboard, 13.7 × 16.8 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Pierre Berès, Paris, c. 1960 – Sale, Drouot-Montaigne, Paris, 11 June 1991, lot 36 (col. ill.), bought in – Le Salon Voltaire, Ferney-Voltaire (France), 1991 – Sale, Hôtel des Ventes, Lyons Brotteaux (France), 1 Dec. 1991, lot 382 (p. 80 col. ill.) – Current whereabouts unknown.


VII-455


VII-456



VII-457

VII-457
The Red Room, Rue de la Tour

c. 1907
Oil on cardboard, 44.5 × 63.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Drouand-David, Paris – Roland, Browse & Delbanco, London – Dr Anne B. Clarck, Kelvedon (Great Britain) – Sale, Sotheby's, London, 24-25 Nov. 1964, lot 146 (col. ill.), bought in – Sale, Sotheby's, New York, 8 Dec. 1965, lot 41 (col. ill.), bought in – Sale, Christie's, London, 2 May 1969, lot 51 (col. ill.) – John Klep Gallery, Houston (Texas) – Henry Berlin, Monaco, 1989 – Current whereabouts unknown.

Bibliography: Chastel 1946, pp. 65 (ill.), 89.

Description: *An interior with a woman in dark clothes and a man seated on the left, his face and hands rendered in a mauve half-tone. Slightly to the right of centre is a lamp on a table covered with a green cloth, in front of a large mirror in which the lamplight is reflected. Yellow highlight on the rug, reddish-brown walls.* (AC)

One finds few examples of such unbridled Fauvism in Vuillard's œuvre, with the exception of a handful of youthful works like *Madame Vuillard in Red* (II-107). The violence of the composition and the disintegration of the forms within it come close to those in the works of Kandinsky's Murnau period, particularly to some of the interiors he painted in 1908/09 – an example that springs to mind is the *Interior at Ainmillerstrasse, 36* (see ill.). Vuillard's red and green tones are literally drummed into us. 'In *The Red Room* lamps spread their yellow light through the room, producing muted mauves in a cloudy combination of browns and greens; the curtains, the green house-plants, the rugs and furniture seemed to dwell in those heavy tonalities, to which an uneven light imparted a variety of inflections in a lukewarm atmosphere. But [then] Vuillard immediately seized on the unique 'bleaching' potential of electric light, which alters tonal values and, with a power of diffusion comparable to that of daylight, produces a totally different world.'[1] The presence of members of the artist's inner circle – quite naturally, Madame Vuillard *mère* and his brother Alexandre – provides a backdrop for this extraordinary outburst of primitive savagery.

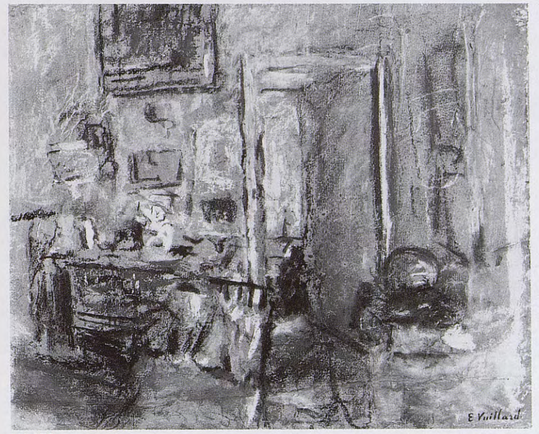


Wassily Kandinsky, *Interior at Ainmillerstrasse, 36*, 1909, oil on paper. Städtische Galerie im Lenbachhaus, Munich.

[1] Chastel 1946, p. 89.



VII-458



VII-459

VII-458
Rue de la Tour, Madame Vuillard Sewing, also known as The Scaffolding

1907
Oil on cardboard, 42.5 × 52 cm
Signed and dated, lower right:
E Vuillard 07
Private collection, Geneva

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16333, *L'Échafaudage*), 3 Jan. 1908, 600 F – Henry Bernstein, Paris, 2 August 1909, 1,000 F – Mme Jean Refoulé, Paris – Jacques Lindon, Paris – Leo M. Rodgers, New York – Rogers sale, Christie's, London, 27 June 1972, lot 113 (col. ill.) – Spencer Samuels, New York – Fletcher Jones, Los Angeles (California) – Sale, Christie's, London, 2 Dec. 1975, lot 31 (col. ill.) – Private collection, Geneva.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 28 – Paris, Musée des Arts Décoratifs, 1938, no. 129 – New York, Wildenstein, Oct.-Nov. 1964, no. 42 (ill.).

Bibliography: Preston 1971, p. 32, pl. 40.

Description: *A three-quarters view of Madame Vuillard sitting in her bedroom and sewing in front of a long, rug-covered table over which an assortment of fabrics is scattered. Scaffolding can be glimpsed through the open window, and behind that the greenery of the square Lamartine.* (JS)

VII-459
Interior, Rue de la Tour

c. 1907
Pastel on paper, 26 × 32 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Jean-Claude Dupuis, Paris, 1977 – Current whereabouts unknown.

Description: *A broadly worked study combining a view of a room lit from the left with another, brightly illuminated room glimpsed in the background through a half-open door. Raw sienna ground visible throughout.* (AC)

VII-460
The Scarlet Dress

1905-07
Oil on cardboard, 29.5 × 26 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibition: Hamburg-Frankfurt-Zurich, 1964, no. 46 (ill.).

Bibliography: Salomon 1961, pp. 86, 87 (col. ill.).

Description: *A woman in a bright red dress is seen stepping towards the left in a room lined with paintings. On the mantelpiece in the centre stands a vase of red and mauve flowers, before a mirror reflecting the opposite side of the room. A quick sketch with a particularly brilliant play of vivid tones heightened here and there with black lines against the ochre cardboard ground.* (JS)

This small oil sketch, reminiscent of Vuillard's most sparing Nabi works and a particularly good example of his personal brand of Fauvism between 1905 and 1907, was painted in the same drawing-room and library as the *Portrait of Thadée Natanson* (VII-404). The tall mirror and small table at the centre of the earlier composition can be seen here on the far left. On the back of the cardboard sheet are some studies of French windows.



VII-460



VII-461

VII-461
Man Reading

c. 1907
Glue-based distemper on cardboard,
58 × 78 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Jacques Blot, Paris – Dr Haim, Paris – Brook Street, London – David Rosner, London – Private collection.

Description: *A man in yellow, reading beside a table on which stands a red and black lacquered tray. Standing slightly further back in the middle ground is a woman in a blue blouse, white apron and plum-coloured skirt of the same shade as the chair adumbrated on the right. In the background is a picture in a black frame on the left and, on a mantelpiece in the centre, an unidentifiable red and black object and a cast of the* Venus of Milo. (JS)

VII-462
Marthe Bonnard with a Dog

c. 1907-08
Pastel on paper, 32 × 24.5 cm
Musée de l'Annonciade, St. Tropez (France), 1941.1.1

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the Musée de l'Annonciade, St. Tropez, 1941.

Exhibition: St. Tropez-Lausanne, 2000-01, no. 115, p. 149 (col. ill.).

Bibliography: *Jardin des Arts*, no. 161, April 1968, p. 78 (col. ill.), fig. 2 – Mousseigne 1977, pp. 24 (ill.), 109 – Hild 1989, pp. 276, 277 (ill.) – Monery 1993, pp. 49, 53 (col. ill.).

VII-463
Woman Standing in Front of a Fireplace (sketch)

c. 1907-08
Pastel on cardboard, 112 × 74 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Alex Maguy, Paris, 1963 – Lester F. Avnet, Kings Point (New York), c. 1964 – Sale, Christie's, London, 30 Nov. 1971, lot 394 (ill.), bought in – Sale, Sotheby's, New York, 8 Dec. 1975, lot 28, bought in – Private collection.

Exhibitions: New York, Wildenstein, Oct.-Nov. 1964, no. 29 – University Park, The Pennsylvania State University, 1968, no. 2 (ill.) – New York, Loeb and Krugier, 1969, no. 91, ill.

Description: *The model, her hands clasped behind her back, wears a curious hat with a green and white pattern and a brown mantlet with a black collar over a long black skirt. Red and yellow patches on the fireplace, and a rocking chair on the right. A pastel study with extensive scumbling.* (AC)



VII-462



VII-463



VII-464

VII-464
Lucy in a Hat with Red Roses

1905
Oil on cardboard, 34 × 27 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14194, *Buste de jeune femme*), 3 May 1905, 400 F – Frantz Jourdain, Paris, 14 Oct. 1905, 540 F; Francis Jourdain, Paris – Private collection, Paris.

Exhibition: Paris, Durand-Ruel, 1961, no. 49.

Bibliography: Salomon 1961, pp. 96, 97 (col. ill.).

Description: *A full-face view of a dark-haired young woman seated in a large armchair before an ochre-coloured piano casting a blue shadow on the light-toned wall in the background. The tone of her grey tailleur accords delightfully with the black of her large hat trimmed with red roses, echoed by the fainter rose and black harmony of the stool on the left.* (JS)



VII-465

VII-465
Madame Hessel in a Jabot

c. 1905
Oil on cardboard, 22.5 × 18.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A small study showing the sitter full face, wearing a large hat festooned with pink and green. Her superbly expressive face has the same mauve-grey tonal value as the background, except for the chin, against which falls bright yellow light that also enlivens her voluminous jabot presented against the brown of her jacket.* (JS)

VII-466
Madame Hessel in a Hat Garnished with Roses

c. 1905
Oil on paper, mounted on canvas,
33 × 54.5 cm (originally 50 × 60 cm)
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1944 – Renou et Colle, Paris, who cut the picture to its present size – Sale, Galerie Charpentier, Paris, 1 June 1949, lot 21 (ill.) – Galerie Katia Granoff, Paris – Matthiesen Fine Art, London, 1952 – Jacques Lindon, New York – Robert Sarnoff, United States, 1956 – Sale, Sotheby's, London, 3 Dec. 1975, lot 18 (col. ill.) – Current whereabouts unknown.

Bibliography: Ciaffa 1985, pp. 351-352, fig. 200.

Description: *The bust of a woman tilting her head slightly to the right and wearing a hat with a pink, flowery brim. The yellowish tinge of her lacy blouse contrasts softly with her bouquet of violets. Blue background with the bare cardboard showing through at the bottom.* (AC)



VII-466



VII-467

VII-467
Madame Hessel in a Large Black Hat

c. 1905
Oil on cardboard, 33.5 × 26 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Jos Hessel, Paris – Private collection.

Exhibitions: Zurich, Kunsthaus, 1932, no. 159 – Paris, Musée des Arts Décoratifs, 1938, no. 146.

Bibliography: Bernard 1930, p. 27 (ill.).



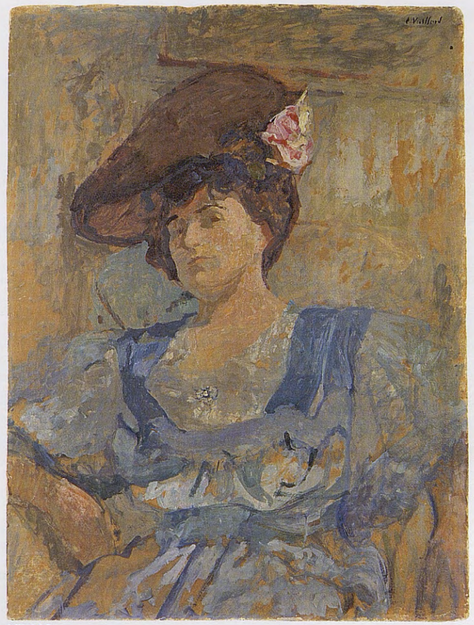
VII-468

VII-468
Madame Hessel in a Red Armchair

c. 1905
Oil on cardboard, 50 × 54 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Bernheim-Jeune, Paris (stock no. 26893, *Madame Hessel*), 5 June 1937, 30,000 F – Dr Jacques Soubies, Paris, 7 Dec. 1939, 40,000 F – Soubies sale, Hôtel Drouot, Paris, 13 Dec. 1940, lot 106 (ill.) – Private collection.

Description: *Madame Hessel in three-quarters profile, sitting in a red armchair, her right hand to her face, in a white blouse and black skirt, and wearing a large black three-cornered hat decorated with a flowery motif; a mirror on the faintly luminous wall on the left.* (JS)



VII-469

VII-469
Portrait of Lucy Hessel in a Musketeer's Hat

c. 1907
Oil on cardboard, 86 × 65 cm
Signed, upper right: *E Vuillard*
Private collection

Provenance: Jos Hessel, Paris, c. 1908 – Sale, Galerie Charpentier, Paris, 16 June 1959, lot 103 (ill.) – Galerie Katia Granoff, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 37 – Zurich, Kunsthaus, 1932, no. 153 – Paris, Musée des Arts Décoratifs, 1938, no. 152 – Paris, Charpentier, 1948, no. 50.

Bibliography: Bernard 1930, p. 21 (ill.).

VII-470
Madame Hessel in a Straw Toque

c. 1907
Oil on cardboard, 20 × 21 cm
Stamp 2, lower left
Private collection, Great Britain

Provenance: Artist's studio – Georges Maratier, Paris, 1944 – Lord Ivor Spencer Churchill, Great Britain – Marlborough Fine Art, London – Private collection, Great Britain.

Description: *The sitter, wearing a kind of straw toque with a large white plume, rests her right elbow on a piece of pink furniture, her hand against her cheek. A white chemisette over her dull-blue blouse, and a bit of red ribbon pinned to her hair. Faint ochre background.* (AC)

VII-471
Madame Hessel in a Green Hat

c. 1905-06
Oil on cardboard, 27 × 27.6 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A woman with strong features, smiling in a black blouse and white collar, with her elbow raised and her head propped on her left hand. A white flower and various green ornaments adorn her hat.* (AC)



VII-470



VII-471

VII-472
Madame Hessel Reclining on a Couch, Rue de la Tour

c. 1907-08
Glue-based distemper on canvas,
162 × 217 cm
Signed, lower left: *E Vuillard*
Private collection, Great Britain

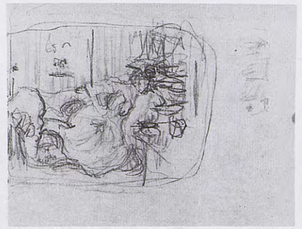
Provenance: Gift from Vuillard to Lucy Hessel, 12 May 1913; Jos Hessel, Paris, c. 1930 – Galerie Katia Granoff, Paris – Walter P. Chrysler, Jr., New York, c. 1960 – Warren Adelson, United States – Sale, Sotheby's, London, 2 July 1974, lot 61 (col. ill.) – James Kirkman, London – Private collection, Great Britain.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 126 – Paris, Petit Palais, 1947, no. 1651 – Dayton, Art Institute, 1960, no. 86 (ill.) – New York, Finch College Museum of Art, 1962, no. 43 (ill.).

Bibliography: Bernard 1930, p. 28 (ill.) – Roger-Marx 1946a, pp. 79, 90 – Granoff 1949, pl. 19.

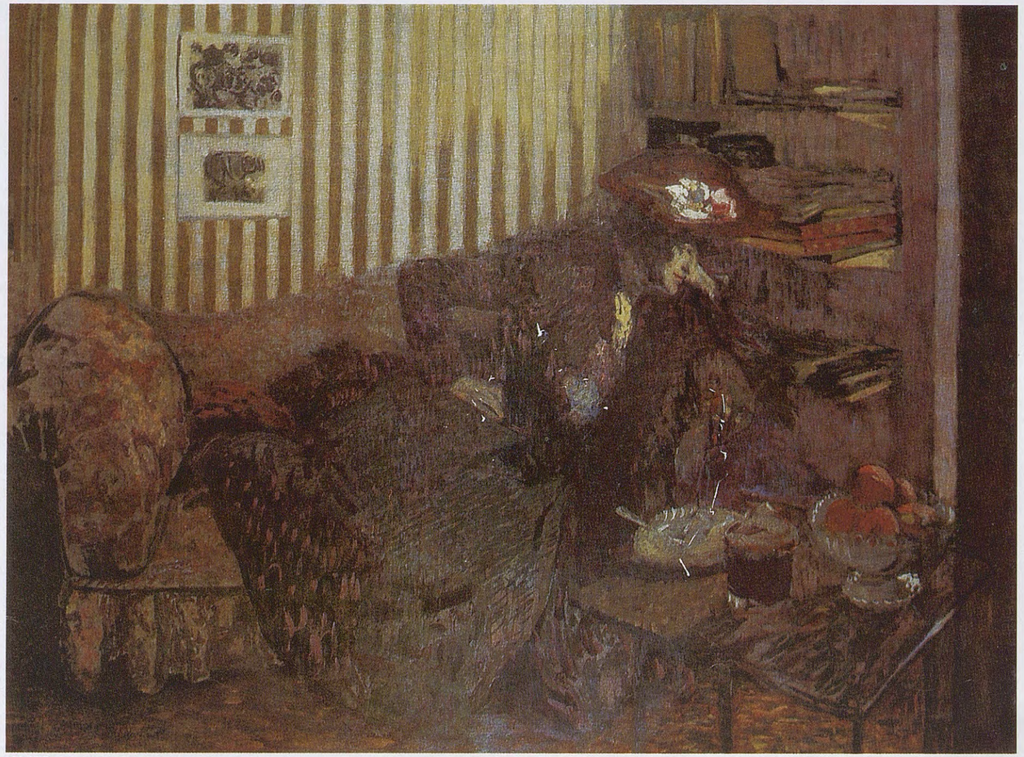
Description: *Madame Hessel reclining on a couch, in a grey skirt and flowery hat, her right hand on her hip. The yellow stripes of the wallpaper behind her blend together on the right in a patch of reflected daylight. A china plate, a pot of jam and a bowl of fruit are set out on a low table in the foreground.* (JS)

Between 1900 and 1910 Vuillard experimented concurrently with several different styles and manners. Here, he uses the same touch and the same dominant bistre tone as in the *Portrait of Thadée Natanson* (VII-404). The sitter's odalisque-like pose in what is evidently Vuillard's apartment comes as something of a surprise: Madame Hessel plainly wanted everybody to know that she was the artist's muse. Her posture and the setting are sketched in some detail in one of Vuillard's preparatory drawings (see ill). In his Journal for 12 May 1913, he noted: 'Afternoon with Lucy dreadful weather give her large glue[-based distemper] picture [of] Lucy reclining'.[1] Note the fine effect of the silk fabric on the wall, softly enlivening the bright room.



E. V., preparatory drawing for *Madame Hessel Reclining on a Couch, rue de la Tour*, graphite on paper, 10 x 12.9 cm. Private collection.

[1] E. V., Journal, II. 6, fol. 67v.



VII-472



VII-473

VII-473
Young Woman in a Rocking-Chair

c. 1907-08
Pastel on cardboard, 77 × 43 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *A young woman in a black hat sitting in a rocking chair, with highlights on her cheek and the brim of her hat. A quick study.* (AC)

VII-474
Portrait of a Young Woman

c. 1907-08
Oil on canvas, 39.5 × 29 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Galerie Pierre, Paris – Bernheim-Jeune, Paris (stock no. 27024), 10 March 1951 – Pierre Fresnay, Paris, 3 April 1951 – Private collection, Paris.

Description: *The sitter is presented in profile against a wall, to which an indistinct study in green has been pinned. She wears a flat, dark hat and a black boa round her neck. Bright daylight filtering through a curtain on her left falls with particular emphasis on her fair-haired nape. Her expressive, delicately shaded face is rendered in half-tones.* (JS)



VII-474

VII-475
Young Girl in White, Rue de la Tour

1907
Oil on cardboard, 54.5 × 52 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16444, *Jeune fille en blanc*), 10 March 1908, 500 F – Alex Reid, Glasgow (Great Britain), 1 Jan. 1920, 10,400 F – Bernheim-Jeune, Paris (stock no. 23026) with Jos Hessel, Paris, 29 April 1922, 5,000 F – Allard, Paris – Georges Bernheim, Paris – Bernheim-Jeune, Paris (stock no. 24175), 23 Jan. 1925, 10,000 F – Comte and Comtesse Jean de Polignac, Paris, 26 Jan. 1928 in exchange for V-87 – Spiess, Paris – Galerie la Pochade, Paris, 1983 – Jacques Lindon, New York – Sale, Sotheby's, New York, 13 May 1986, lot 5 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 5 – Geneva, Moos, 1918, no. 325 – Glasgow, McLellan, 1920, no. 137.

Bibliography: Polignac 1965, p. 135.

Description: *A young woman in a white dress and broad white hat sits facing right on a window-sill with her back to the window-rail. Behind her one sees the Parisian landscape already noted in some of Vuillard's pictures: greenhouses followed by a row of buildings overlooking the avenue Victor-Hugo and place Lamartine, with green and blue patches suggesting trees and sky. The yellow cardboard shows through in many places.* (JS)



VII-475



VII-476

VII-476
Young Girl in a Large Hat

c. 1906
Oil on cardboard, mounted on cradled panel, 66.4 × 79.4 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sam Salz, New York – Mrs Mathilda Goldman, New York – Sale, Christie's, New York, 7 Nov. 2001, lot 149 (col. ill.), bought in.

Bibliography: Preston 1971, p. 31, fig. 39.

Description: *Dressed in a black blouse with a white collar and a large brown hat, a fair-haired woman with a round face and blue eyes, sitting in an armchair with a yellowish back.* (AC)

VII-477
Fair-Haired Young Woman in a Boater

c. 1906
Oil on cardboard, 50 × 50 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Paul Vallotton, Lausanne (Switzerland) – Baron Tosissa, Lausanne – Galerie Georges Moos, Geneva – Hans Löw, Oberaach (Switzerland), c. 1949 – Sam Salz, New York – Joseph Rosensaft, New York – Sale, Sotheby's, New York, 17 March 1976, lot 20 (col. ill.) – Simon and Marie Jaglom, New York – Private collection, United States.

Exhibitions: Basle, Kunsthalle, 1949, no. 187 – New York, The Metropolitan Museum of Art, 1962, no. 106 – New York, Wildenstein, Oct.-Nov. 1964, no. 44 (ill.).

Description: *Three-quarters view of a fair-haired young woman, her right hand and arm resting on the rounded back of a chair. Her white blouse is trimmed with a black velvet collar.* (JS)

In the years when Vuillard seemed chiefly interested in combining figures against backgrounds cluttered with a plethora of objects, he occasionally succeeded in producing a psychological portrait like this one. We do not know the identity of the young woman, but her profile and, above all, her blue-eyed gaze are rendered with great delicacy; this manner of painting is unusual for Vuillard and is more reminiscent of Jacques-Émile Blanche or Paul Helleu.

VII-478
Face of a Fair-Haired Model

c. 1906
Oil on cardboard, 48.3 × 43.2 cm
Stamp 1, lower right
Art market, London

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, United States – Neffe-Degandt Fine Art, London, 1991.

Exhibition: Salzburg-London, 1991, no. 18 (col. ill.).

Description: *A quick sketch of the head of a fair-haired young woman, with a few preliminary tonal values and shadings already indicated.* (AC)



VII-477



VII-478



VII-479



VII-480

VII-479
Young Girl in the Studio

1906
Oil on canvas, 81.3 × 66 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15007, *Jeune fille dans l'atelier*), 19 May 1906, 600 F – Comte Isaac de Camondo, Paris, 19 May 1906 – Bernheim-Jeune, Paris (stock no. 15134), Jan. 1907, 1,000 F – Sam Lévy Simons, 26 Dec. 1912, 4,000 F – Wildenstein, New York – Kitty H. Kling, New York, c. 1964 – Sale, William Doyle Galleries, New York, 4 May 1995, lot 47 (col. ill.) – Current whereabouts unknown.

Exhibitions: Le Havre, Hôtel de ville, 1907, no. 72 – Brussels, [La Libre Esthétique], 1908, no. 214 – London, International Society of Sculptors, 1912, no. 4 – New York, Wildenstein, Oct.-Nov. 1964, no. 37 (ill.) [*A Lady in Grey*].

Bibliography: Preston 1971, p. 37, no. 51.

Description: *A model in a grey blouse trimmed with a large bow, sitting on a stool in the middle of a room, with a fireplace on the left and a piano in the background.* (JS)

VII-480
Young Woman Reading by a Window

c. 1906
Oil on cardboard, 60.5 × 41 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Prince Antoine Bibesco, Paris, c. 1940; Mrs Simon Hodgson, London – Private collection.

Description: *Three-quarters view of a model seated on the right, reading by a window. Her profile and fair hair, and her light blouse dotted with red and blue, are delicately lit by the light streaming into the room from outside. The cardboard support shows through in places.* (JS)



VII-481

VII-481
Young Girl in an Artist's Studio

1905-06
Oil on paper, mounted on cradled panel,
41.6 × 59.4 cm
Signed, lower right: *E Vuillard*
The Metropolitan Museum of Art, New York, Bequest of Miss Adelaide Milton De Groot (1876-1967), 67.187.118

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14895), 12 March 1906, 1,000 F – Marquise de Ganay, Paris, 8 Feb. 1908, 1,200 F – Étienne Bignou, Paris – Alex Reid, Glasgow (Great Britain), 3 August 1927 – Raphaël Gérard, Paris, 30 Jan. 1930, £236.19 – Adelaide Milton De Groot, New York – Milton De Groot bequest to The Metropolitan Museum of Art, New York, 1967.

Exhibition: Paris, Bernheim-Jeune, Nov. 1908, no. 29.

Description: *A dark-haired model shown in three-quarters profile, sitting with her fingers clasped on her knees. Beside her, on the left, is a rack of portfolios.* (JS)

VII-482
Seated Model in a Chemise, Rue de la Tour

c. 1904-06
Oil on cardboard, 58 × 60 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Girard, Paris – Private collection, Paris, c. 1961.

Exhibitions: Paris, Jacquemart-André, 1961, no. 115 – Épinal, Musée des Vosges, 1969.

Bibliography: Lorenz 1963, p. 57 (col. ill.).

Description: *A seated model seen* à contre-jour. *A faint luminous contour runs along her bare flesh. Her petticoat rides over her knees and is white and mauve in the dim light entering the room through the glazed door in the background. There are green and brown reflections on the furniture behind her and a bright yellow highlight on the bookcase. The bare cardboard support shows through extensively.* (AC)

This partial nude must date from fairly early during the artist's years at rue de la Tour, between 1904 and 1906: the striped wallpaper that was subsequently to serve as a background in many of his compositions has yet to be hung in the drawing-room the model is sitting in.



VII-482



VII-483



VII-484

VII-483
Nude on a Chair

c. 1904
Oil on cardboard, 57.5 × 32.5 cm
Signed and dedicated, lower right:
à Madame F. Fénéon E Vuillard
Private collection, United States

Provenance: Gift from Vuillard to Mme Félix Fénéon, Paris – Fénéon sale, Hôtel Drouot, Paris, 30 May 1947, lot 59 (ill.) – Sam Salz, New York – Galerie Katia Granoff, Paris – Sale, Hôtel Drouot, Paris, 26 June 1986, lot 71 (col. ill.) – Sale, Sotheby's, New York, 16 Nov. 1989, lot 361 (col. ill.) – Galerie Rosengart, Lucerne (Switzerland) – Private collection, California, 1992.

Exhibition: Paris, Bernheim-Jeune, May 1910, no. 128.

Bibliography: *Arts*, no. 115, 16 May 1947, p. 1 (ill.).

VII-484
Nude in the Striped Salon

c. 1905
Oil on cardboard, 43.5 × 49.5 cm
Signed and dedicated, lower right:
à Georges Lacombe / E. Vuillard
Private collection, Switzerland

Provenance: Georges Lacombe, Paris – Druet, Paris – Arthur Hahnloser, Winterthur (Switzerland), 1918; Lisa Jäggli-Hahnloser, Winterthur – Private collection, Switzerland.

Exhibitions: Zurich, Meise, 1918, no. 137 – Zurich, Kunsthaus, 1932, no. 143 [*Intérieur*, 1900-05] – Lucerne, Kunstmuseum, 1940, no. 128 – Berne, Kunsthalle, 1946, no. 58 – La Chaux-de-Fonds, Beaux-Arts, 1946, no. 36 – Winterthur, Kunstmuseum, 1949, no. 228 – Berne, Kunsthalle, 1951, no. 176 – Paris, Musée National d'Art Moderne, 1955, no. 202 – Recklinghausen, Städtische Kunsthalle, 1957, no. 183 (ill.) – Milan, Palazzo Reale, 1959, no. 59 – Zurich, 1964, no. 151 – Munich, Haus der Kunst, 1968, no. 101 – Paris, Orangerie, 1968, no. 117 (ill.) – Winterthur, Kunstmuseum, 1973, no. 287 – Zurich-Bremen-Bielefeld, 1982-83, no. 178 (ill.) – Winterthur, Villa Flora, 1995-97, no. 97; 1999-2000, no. 43, p. 28 (col. ill.).

Description: *A young woman partly draped in a white sheet, sitting on a couch with her left leg drawn up at her side. Striped wallpaper in the background.* (JS)

The nude model is positioned on the same couch later occupied by Madame Hessel in *Madame Hessel Reclining on a Couch, Rue de la Tour* (VII-472). She and the sitter in that more renowned companion piece are like opposing figures twinned, almost comically and provocatively so, in the artist's mind.



VII-485

VII-485
Standing Nude, Hands on Head

c. 1905
Oil on canvas, 88.5 × 64 cm
Stamp 1, lower left
Private collection, New York

Provenance: Artist's studio – Thomas Gibson Fine Art, London – Private collection, New York, 1984.

VII-486
Nude Model Stretching

c. 1905-07
Oil on canvas, 23 × 25 cm
Stamp 1, lower right
Private collection, Brazil

Provenance: Artist's studio – Maurice Loncle, Paris – Loncle sale, Hôtel Drouot, Paris, 22 Nov. 1977, lot 108 (ill.) – J. L. Dupuis, Paris – Sale, Hôtel Drouot, Paris, 13 Dec. 1978, lot 76 (ill.) – Galerie de la Présidence, Paris – Carlos Alberto Raposo Cherto, São Paulo (Brazil) 1980 – Private collection, Brazil.

Description: *A woman seen in profile, standing with her back powerfully arched and her right hand on the back of her neck. She is looking at herself in the purple-framed mirror on the right. Behind her, to the left, is a reddish-brown bedspread against a white wall.* (JS)

VII-487
Bust of a Woman Arranging Her Hair, Back View

1907
Oil on cardboard, mounted on cradled panel, 62 × 52 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16448, *Torse vu de dos*), 10 March 1908, 500 F – Théodore Duret, Paris, 3 Oct. 1908, 1,500 F – Gift from Duret to the sale of artists' works at the *Salon d'automne*, Galerie Manzi, Joyant & Cie, Paris, 21 Feb. 1920, lot 89 – Dr Antonin Gosset, Paris, 5,700 F – Sale, Hôtel Drouot, Paris, 17 March 1928, lot 41 (ill.) – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 24; 1930, no. 25 – Paris, Charpentier, 1948, no. 58 – Paris, Musée National d'Art Moderne, 1957, no. 192 – Albi, Musée Toulouse-Lautrec, 1960, no. 60 – Munich, Haus der Kunst, 1968, no. 104 (ill.) – Paris, Orangerie, 1968, no. 140 (ill.).

Bibliography: *BVA* 1, no. 6, 15 Feb. 1920, p. 175 – Roger-Marx 1946a, pp. 73 (ill.), 77.

Description: *The flesh and pearl tones have been modelled with a thin scumble of oils diluted in turpentine. On the left is the corner of a mantelpiece, with a figurine standing next to a green jug containing two daisies, one of them yellow.* (JS)



VII-486



VII-487



VII-488

VII-488
Nude in an Armchair

c. 1905
Oil on cardboard, 63 × 54 cm
Stamp 1, lower right
Art market, London

Provenance: Artist's studio – Girard, Paris – Private collection, Paris – Galerie Daniel Malingue, Paris, 1984 – Neffe-Degandt Fine Art, London, 1991.

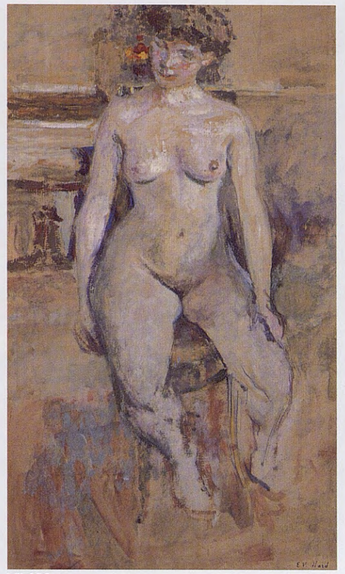
Exhibition: Salzburg-London, 1991, no. 16 (col. ill.).

Description: *A quick sketch of a model sitting in a round green armchair, with furniture vaguely indicated in the background (a divan, an upright piano, a framed picture on the wall). Green accents on the hair, blue inflections on the thigh and yellowish highlights above the breasts.* (AC)

Behind the nude, we can make out the piano in front of which the artist's brother, Alexandre, poses in a contemporaneous photograph (see ill.). The model may be the same young woman as the one who sits for *Young Girl in the Studio* (VII-479).



E. V., Annette and Jacques Roussel with their uncle Alexandre Vuillard, rue de la Tour, c. 1905, photograph. Private collection.



VII-489

VII-489
Nude Sitting on a Stool

c. 1905
Oil on cardboard, 58 × 34.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris – Sale, Hôtel Drouot, Paris, 8 June 1964, lot 60 (ill.), bought in – Sale, Hôtel Rameau, Versailles, 2 June 1965 (not in cat.) – Claude-Henry Lévy, France – Lévy sale, Hôtel Drouot, Paris, 12 Dec. 1985, lot 84 (col. ill.) – Current whereabouts unknown.

Exhibition: San Francisco, Civic Auditorium, 1966, no. 71.

Description: *A close-up view of a model under slanting light, with pearly highlights on her breasts and shoulder, and green shadows on her belly and left thigh. A bare hint of a red rug in the foreground, and a fireplace in the background, with the bright red and orange accent of a flower juxtaposed with the model's face.* (AC)

VII-490
Full-Face View of a Seated Nude

c. 1905
Oil on cardboard, mounted on canvas, 30.5 × 33 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Jacques Blot, Paris – E. J. Van Wisselingh, Amsterdam, 1957 – Private collection, Netherlands – Current whereabouts unknown.

Exhibition: Amsterdam, Van Wisselingh, 1958, no. 43.

VII-491
Daydreaming Nude

c. 1905
Oil on cardboard, mounted on canvas, 38 × 42.5 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Paul Vallotton, Lausanne (Switzerland), c. 1978 – Private collection, Switzerland.

Exhibition: Lausanne, Vallotton, 1978-79, no. 3.



VII-490



VII-491



VII-492.1 à 6

VII-492.1 to VII-492.6
Sheet of Studies – I Rue de la Tour, Figures and Objects

1906
Oil on cardboard, 92 × 65 cm
Signed, lower right: *E Vuillard*

Common provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15520, *Série de tableaux en un seul*), 11 Jan. 1907, 600 F – Gaston Migeon, Paris, 16 March 1910, with VII-493, 4,000 F – Migeon cut the original panel into 6 separate pieces (see VII-492.1 to 492.6), before 1931.

Common exhibitions: Paris, Bernheim-Jeune, June 1907, no. 86; Feb. 1908, no. 32.

Common bibliography: Roger-Marx 1946a, pp. 78, 196 (ill.).

VII-492.1
Still Life

1906
Oil on cardboard, mounted on hardboard, 15 × 11 cm
Signed, lower right: *E. Vuillard* (in 1938)
Private collection, Great Britain

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 171 [*Nature morte*] – Marcel Guérin, Paris, 4,800 F; Guillaume Guérin, Sanary (France) – Roland, Browse & Delbanco, London – Private collection, Great Britain.

Exhibitions: [See common exhibitions] – Paris, Musée des Arts Décoratifs, 1938, no. 111.

VII-492.2
Thadée Natanson

1906
Oil on cardboard, mounted on cradled panel, 23 × 16 cm
Current whereabouts unknown

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 182 [*Portrait d'homme*], 3,000 F – Current whereabouts unknown.

Description: *Thadée Natanson wearing a red cravat, his right hand on his waistcoat.* (JS)

VII-492.3
Kerr-Xavier Roussel

1906
Oil on cardboard, mounted on cradled panel, 38.5 × 28.5 cm
Current whereabouts unknown

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 179 [*Portrait d'homme lisant*], 6,100 F – Jacques Dubourg, Paris, 1952 – Current whereabouts unknown.

Description: *The bust of a man seen in three-quarters profile, his head bowed over a newspaper.* (JS)

VII-492.4
Studies of Figures and Flowers

1906
Oil on cardboard, mounted on hardboard, 33 × 38 cm

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 180 [*Étude de figures et de fleurs*], 3,800 F – A. Dorville, Paris – Dorville sale, hall du Savoy, Nice, 24-27 June 1942, lot 404 (ill.) – The panel has since been cut in two (see VII-492.4a and VII-492.4b).



VII-492.1



VII-492.2



VII-492.3



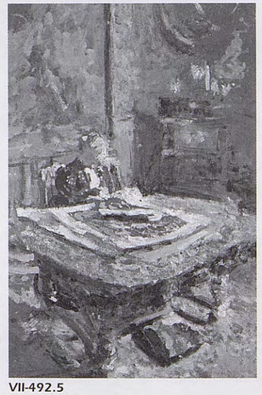
VII-492.4



VII-492.4a



VII-492.4b



VII-492.5



VII-492.6

VII-492.4a
Little Girl with a Straw Hat

1906
Oil on cardboard, 30.5 × 15.5 cm
Current whereabouts unknown

Provenance: [See provenance of VII-492.4] – Protée, Paris, 1986 – Current whereabouts unknown.

VII-492.4b
Pot of Flowers

1906
Oil on cardboard, 20.7 × 15.5 cm
Private collection, France

Provenance: [See provenance of VII-492.4] – André Gombert, Paris, 1987 – Private collection, France.

VII-492.5
Interior, Madame Vuillard Seated at a Table

1906
Oil on cardboard, mounted on cradled panel, 36 × 24 cm
Musée d'Orsay, Paris, R.F. 3161

Provenance: [See common provenance] – Migeon bequest to the Musée du Luxembourg, Paris, 1931; deposited with the Musée National d'Art Moderne, Paris; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: [See common exhibitions] – France, travelling exhib. [*Peinture contemporaine...*], 1945-46, no. 75 – Edinburgh, Royal Scottish Academy, 1948, no. 89 – Liège-Ghent-Luxembourg, 1948, no. 28 – Berlin, Akademie der Künste, 1956, no. 131 – Frankfurt-Luxembourg, 1956, no. 96 – Tokyo-Kyoto, 1961-62, no. 248 (ill.) – Montreal-Quebec, 1963 – Paris-Geneva, 1969, no. 57 (ill.).

Bibliography: [See common bibliography] – Hautecœur, Ladoué 1931, p. 65; 1933, p. 66 – Cassou, Dorival, Homolle 1954, p. 166 – Compin, Roquebert 1986, p. 279 (ill.) – Compin, Lacambre, Roquebert 1990, pp. 474, 475 (ill.).

VII-492.6
Various Studies

1906
Oil on cardboard, mounted on hardboard, 36.5 × 41 cm
Signed, lower right: *E Vuillard*
Art market, Paris

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 178 [*Études diverses*] – André Schoeller, Paris, 17,100 F – A. Dorville, Paris – Dorville sale, hall du Savoy, Nice, 24-27 June 1942, lot 403 (ill.) – Galerie Georges Moos, Geneva – Ed. Troester, Geneva, 1949 – Paul Prouté, Paris, c. 1992 – Sale, Sotheby's, New York, 13 Nov. 1997, lot 254 (col. ill.), bought in.

Exhibitions: [See common exhibitions] – Paris, Musée des Arts Décoratifs, 1938, no. 110 – Basle, Kunsthalle, 1949, no. 183.



VII-493.1 à 9

VII-493.1 to VII-493.9
Sheet of Studies – II Rue de la Tour

1906
Oil on cardboard, 92 × 65 cm
Signed, lower right: *E Vuillard*

Common provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15521, *Série de tableaux en un seul*), 11 Jan. 1907, 800 F – Gaston Migeon, Paris, 16 March 1910, with VII-492, 4,000 F – Migeon cut the original panel into 9 separate pieces (see VII-493.1 to VII-493.9), before 1931.

Common exhibitions: Paris, Bernheim-Jeune, June 1907, no. 87; Feb. 1908, no. 31.

VII-493.1
Madame Vuillard Knitting, Rue de la Tour

1906
Oil on cardboard, mounted on cradled panel, 19.5 × 26 cm
Signed, lower right: *E. Vuillard* (in 1938)
Private collection, Paris

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 174 [*Portrait de dame âgée*] – Marcel Guérin, Paris, 3,100 F – Guérin sale, Hôtel Drouot, Paris, 29 Oct. 1975, lot 107, bought in – Private collection, Paris.

Exhibitions: [See common exhibitions] – Paris, Musée des Arts Décoratifs, 1938, no. 109.

VII-493.2
Study of Trees and Buildings under Construction

1906
Oil on cardboard, mounted on cradled panel, 44.5 × 36 cm
Current whereabouts unknown

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 177 [*Étude de constructions et d'arbres*], 4,900 F – Sale, Sotheby's, London, 29 June 1978, lot 275 – Current whereabouts unknown.

VII-493.3
Anemones in a Green Vase

1906
Oil on cardboard, mounted on cradled panel, 33.5 × 22.5 cm
Current whereabouts unknown

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 183 [*Anémones dans un vase vert*] – Georges Viau, Paris, 4,000 F – Jacques Dubourg, Paris – Current whereabouts unknown.

VII-493.4
Still Life

1906
Oil on cardboard, mounted on cradled panel, 18 × 14 cm
Private collection, Paris

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 172 [*Nature morte*], 5,800 F – Private collection, Paris.



VII-493.1



VII-493.2



VII-493.3



VII-493.4



VII-493.5



VII-493.6



VII-493.7



VII-493.8



VII-493.9

VII-493.5
The Model

1906
Oil on cardboard, mounted on cradled panel, 35 × 32 cm
Signed, lower right: *E. Vuillard*
Art market, San Francisco (California)

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 181 [*Le Modèle*], 6,500 F – Roger Furse, London – Reid & Lefevre, London, 1951 – Louis Dreyfus, 1952 – Reid & Lefevre, London, 1953 – Mrs H. Sacher, 1954 – Reid & Lefevre, London, 1959 – Mrs Peter Hall, 1961 – Leslie Caron, Great Britain – Sale, Sotheby's, London, 30 March 1977, lot 61 (ill.) – Paul Kantor, Beverly Hills (California) – Private collection, Los Angeles (California) – Montgomery Gallery, San Francisco, 1995.

Exhibitions: [See common exhibitions] – London, Wildenstein, June 1948, no. 29 – London, Lefevre, Jan. 1952 (not in cat.); 1953, no. 17.

Bibliography: *Apollo*, April 1952, p. 98, fig. IV.

VII-493.6
Hydrangea

1906
Oil on cardboard, 24.5 × 15 cm
Current whereabouts unknown

Provenance: [See common provenance] – Current whereabouts unknown.

VII-493.7
Studies of Yellow and White Asters

1906
Oil on cardboard, mounted on cradled panel, 23 × 18.5 cm
Current whereabouts unknown

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 175 [*Études d'asters jaunes et blancs*], 4,800 F – Current whereabouts unknown.

VII-493.8
Children Reading (Jacques and Annette Roussel)

1906
Oil on cardboard, mounted on cradled panel, 15 × 26 cm
Private collection, Paris

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 173 [*Enfants lisant*], 8,600 F – Private collection, Paris.

VII-493.9
Anemones

1906
Oil on cardboard, mounted on cradled panel, 23.5 × 18.5 cm
Signed, lower centre: *E Vuillard*
Musée d'Orsay, Paris, R.F. 1977-392

Provenance: [See common provenance] – Migeon sale, Hôtel Drouot, Paris, 18-21 March 1931, lot 176 [*Branches d'anémones*] – Carle Dreyfus, Paris, 4,100 F – Dreyfus bequest to the Musée National d'Art Moderne, Paris, 1953; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: [See common exhibitions] – Paris, Louvre, 1953, no. 317.

Bibliography: Compin, Roquebert 1986, p. 283 (ill.) – Compin, Lacambre, Roquebert 1990, p. 480 (ill.).



VII-494.1 à 5

VII-494.1 to VII-494.5
Sheet of Studies – III
Rue de la Tour

1907
Oil on cardboard, dimensions unknown
Signed, lower right: *E Vuillard* (en 1938)

Common provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15522, *Série de tableaux en un*), 11 Nov. 1907, 800 F – Josse Bernheim or Gaston Bernheim de Villers, Paris, 17 Sept. 1908, 800 F – Paul Vallotton, Lausanne (Switzerland) – The original panel was cut into five separate pieces (see VII-494.1 to VII-494.5), probably by Paul Vallotton, Lausanne, before 1934.

Common exhibitions: Paris, Bernheim-Jeune, June 1907, no. 88; Feb. 1908, no. 30.

VII-494.1
In the Garden at Amfréville

1907
Oil on cardboard, 52 × 31 cm
Signed, lower left: *E.V.*
Current whereabouts unknown

Provenance: [See common provenance] – A. Dorville, Paris, c. 1938 – Dorville sale, hall du Savoy, Nice, 24-27 June 1942, lot 402 (ill.) – Current whereabouts unknown.

Exhibitions: [See common exhibitions] – Paris, Musée des Arts Décoratifs, 1938, no. 122.

VII-494.2
Small Bouquet

1907
Oil on cardboard, dimensions unknown
Current whereabouts unknown

Provenance: [See common provenance] – Current whereabouts unknown.

VII-494.3
Nude

1907
Oil on cardboard, 56 × 53 cm
Signed, lower right: *E.V.*
Current whereabouts unknown

Provenance: [See common provenance] – Willi Raeber, Basle (Switzerland) – Current whereabouts unknown.

Description: *A young woman holding out her slip as she bends down to the right. A fireplace on the left, vases on the right.* (JS)



VII-494.1



VII-494.2



VII-494.3



VII-494.4



VII-494.5

VII-494.4
Figurine

1907
Oil on cardboard, dimensions unknown
Current whereabouts unknown

Provenance: [See common provenance] – Current whereabouts unknown.

VII-494.5
Flowers

1907
Oil on cardboard, Dimensions unknown
Current whereabouts unknown

Provenance: [See common provenance] – Current whereabouts unknown.



VII-495



VII-496

VII-495
White Roses

1907
Oil on cardboard, mounted on cradled panel, 28.6 × 28.3 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Arthur Tooth & Sons, London, 1934 – Reid & Lefevre, London, 1935 – Arthur Tooth & Sons, London, 1938 – James P. Fell, Vancouver (British Columbia), 1939 – Arthur Tooth & Sons, London – Odo Cross, London, 1946 – Sale, Sotheby's, London, 31 March 1965, lot 79 (col. ill.), bought in – Arthur Tooth & Sons, London – Private collection, Great Britain, 1974 – Sale, Sotheby's, London, 7 Dec. 1983, lot 120 (col. ill.) – Waddington Galleries, London – Sale, Christie's, New York, 7 Nov. 2001, lot 125 (col. ill.) – Current whereabouts unknown.

Exhibitions: London, Tooth & Sons, 1934, no. 14 – London, Reid & Lefevre, Aug.-Sept. 1935, no. 35 – Montreal, Scott & Sons, 1936, no. 32 – Glasgow, McLellan, 1937, no. 68 – London, Reid & Lefevre, 1937, no. 23; 1938, no. 73 – London, Tooth & Sons, 1939, no. 15 – Southampton, Art Gallery, 1947 – Edinburgh, Royal Scottish Academy, 1948, no. 75 – London, Hanover, 1948, no. 7 – London, Wildenstein, June 1948, no. 19 – London, Tooth & Sons, Nov. 1968, no. 22 (ill.); April-May 1969, no. 15 (ill.).

VII-496
Roses on a Mantelpiece

1907
Oil on cardboard, 47 × 39 cm
Signed, lower left: *E Vuillard*
Private collection, Switzerland

Provenance: French Art Gallery, New York – Private collection, Lausanne (Switzerland).



VII-497

VII-497
Guelder Roses and the *Venus of Milo*

1905
Oil on cardboard, 76 × 62.4 cm
Signed and dated, lower left: *E Vuillard 1905*
The Art Institute of Chicago, Chicago (Illinois), 1959.4

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14988, *Boules de neige*), 15 May 1906, 500 F – Druet, Paris, 19 Sept. 1906, with *Pot de fleurs (coquelicots)*, VIII-99, (stock no. 14736), 2,000 F – Sale, Hôtel Drouot, Paris, 20 Nov. 1922, lot 85 – Gérard frères, Paris, 8,500 F – Georges Bernheim, Paris – Bernheim-Jeune, Paris (stock no. 23474), 20 June 1923, 11,500 F – Georges Bénard, Paris, 5 Jan. 1924, 15,000 F – Bénard sale, Hôtel Drouot, Paris, 9 June 1933, lot 88 (ill.) – Édouard Jonas, Paris, 28,500 F – Mrs H. Harris Jonas, New York, c. 1954 – Justin K. Thannhauser, New York – Sterling Morton, United States – Gift from Mr. and Mrs. Sterling Morton to the Art Institute of Chicago, Chicago, 1959.

Exhibitions: Paris, Petit Palais, 1937, room 15, no. 1 – New York, Wildenstein, 1954, no. 81 (ill.).



Portrait photograph of Vuillard in Front of *The Venus of Milo*, 1908. Private collection.



VII-498

VII-498
Anemones

1907
Glue-based distemper on cardboard, mounted on cradled panel, 55.9 × 57.2 cm
Signed and dated, lower right:
E Vuillard 07
Current whereabouts unknown

Provenance: Jos Hessel, Paris – Gaston Bernheim de Villers, Paris – Raphaël Gérard, Paris – Sam Salz, New York – Donald and Jean Stralem Collection, New York, 1949 – Stralem sale, Sotheby's, New York, 8 May 1995, lot 44 (col. ill.) – Current whereabouts unknown.

Exhibitions: New York, The Metropolitan Museum of Art, 1949 – Cleveland-New York, 1954, p. 103 – New York, The Metropolitan Museum of Art, 1968, no. 235.

Description: *Anemones in a brown vase on a mantelpiece, standing out sharply against the white torso of the* Venus of Milo *and its reflection in the mirror behind. An antique figurine on the left and two containers of lesser importance on the right, the smaller of the two coloured blue. Pinned to the wall on the left are two sepia photographs.* (JS)



VII-499

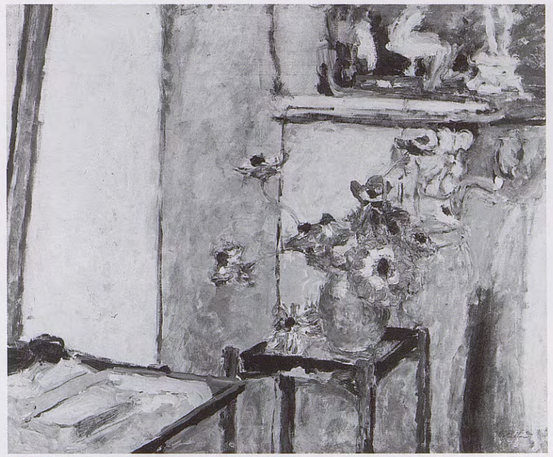
VII-499
Daisies and Figurines on a Mantelpiece

1905-07
Oil on cardboard, 55 × 64 cm
Signed, lower right: *E. Vuillard*
The Museum of Fine Arts, Houston (Texas)

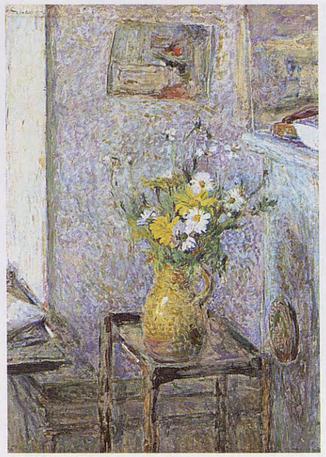
Provenance: Paul Rosenberg, Paris – Baron Napoléon Gourgaud, Paris – Jacques Dubourg, Paris, c. 1948 – David Findlay, New York – Esther F. W. Goodrich Foundation Collection, United States; deposited with the Museum of Fine Arts, Houston, after 1968.

Exhibitions: London, Rosenberg & Helft, 1937, no. 24 (ill.) – Corpus Christi, Art Museum, 1966, no. 12.

Description: *Daisies in a brown earthenware vase on a marble mantelpiece flecked with light-blue accents. The leaves are lightly touched with ultramarine, and a single pink blossom sticks out from the group, almost touching the small Maillol nude. Soft-focus background, delicately shaded in intermediate hues of beige, ochre-green and grey.* (JS)



VII-500



VII-501

VII-500
Anemones on a Small Table

1905-07
Oil on cardboard, 58.5 × 72 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – Sam Salz, New York – Private collection, United States.

Bibliography: Goodison, Sutton 1960, p. 200, pl. 105.

Description: *A beige stoneware vase against a light-coloured wall, with a fireplace on the right.* (JS)

VII-501
Stoneware Jug

1907
Oil on paper, mounted on hardboard, 77.5 × 54 cm
Signed and dated, lower left:
E Vuillard 1907
Fitzwilliam Museum, University of Cambridge, Cambridge (Great Britain), no. 2417

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16005, *Nature morte*), 1 May 1907, 800 F – Étienne Bignou, Paris, 29 March 1933, 3,000 F – Reid & Lefevre, London, 1934 – Frank Hindley Smith, Great Britain – Smith bequest to the Fitzwilliam Museum, Cambridge, 1939.

Exhibitions: Paris, Bernheim-Jeune, June 1907; Nov. 1908, no. 56 – Glasgow, McLellan, 1934, no. 51 – Norwich, Castle Museum, 1938, no. 42.

VII-502
Bouquet of Lilacs

1905-07
Oil on cardboard, 54 × 64.5 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Pierre Cailler, Geneva – Galerie Rosengart, Lucerne (Switzerland) – Dr. G. Dübi, Solothurn (Switzerland), 1946 – Sale, Sotheby's, London, 3 Dec. 1980, lot 24 (col. ill.), bought in – Sale, Sotheby's, London, 1 July 1982, lot 470 (col. ill.) – Current whereabouts unknown.

Exhibitions: Basle, Kunsthalle, 1949, no. 172 – Solothurn, Museum der Stadt, 1950, no. 203.

Description: *Lilacs in a green vase on a dark-brown table against a greyish-blue background.* (JS)



VII-502



VII-503

VII-503
Bouquet of Daisies

1905-07
Oil on cardboard, 28 × 25.5 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Jos Hessel, Paris – Private collection, Paris.

Description: *A thinly painted composition on ochre cardboard, depicting a small black table with a green porcelain vase decorated with a pink and blue floral pattern and filled with bunches of daisies tinged with green and grey. Several mauve, white and ultramarine cardboard boxes are stacked on a second table on the right. Dappled blue and grey background with black and ultramarine areas showing more distinctly on the top and on the right.* (JS)

VII-504
Anemones in a Jug

1905
Oil on cardboard, 58.5 × 63 cm
Signed and dated, lower right:
E Vuillard 05
Private collection

Provenance: Bernheim-Jeune, Paris – Ambroise Vollard, Paris – Juliette Bendix, Paris, 1930 – Jacques Helft, Paris and New York – Mrs Maurice Newton, New York – Sale, Sotheby's, New York, 10 March 1971, lot 51 (col. ill.) – Hallsborough Gallery, London – Galerie Schmit, Paris, c. 1981 – Private collection, 1983.

Exhibitions: Paris, Théâtre Pigalle, 1930, no. 106 – New York, Rosenberg, Jan. 1943, no. 11 – Paris, Schmit, 1981, no. 84 (col. ill.).



VII-504

VII-505
Flowers in Front of a Sofa

1905-07
Oil on cardboard, 38.1 × 46 cm
Signed, lower right: *E.V.*
Current whereabouts unknown

Provenance: Jacques Blot, Paris – E. J. Van Wisselingh, Amsterdam – L. T. Porter, Quebec; Edna Alma Porter, Canada – Sale, Christie's, London, 1 Dec. 1987, lot 152 (col. ill.) – Sale, Christie's, New York, 8 Nov. 1995, lot 111 (col. ill.) – Current whereabouts unknown.

Exhibition: Montreal, Musée des Beaux-Arts, 1960, no. 75.



VII-505



VII-505bis

VII-505bis
Bouquet and Mirror

1907-08
Oil on cardboard, mounted on canvas,
62.1 × 47.3 cm
Signed, lower left: *E. Vuillard*
Philadelphia Museum of Art, Philadelphia (Pennsylvania), 1978-1-34

Provenance: Armand Parent, Paris – Bernheim-Jeune, Paris (stock no. 21604, *Pot de fleurs*), 31 May 1919, 3,100 F – Mancini, Paris, 27 Oct. 1919, 5,500 F – Private collection, Geneva – Alex Maguy, Paris – Sale, Hôtel Drouot, Paris, 9 March 1942, lot 98 (ill.) – Sale, Sotheby's, New York, 14 April 1965, lot 39 (ill.) – John J. Russick, New York – Mr and Mrs William Coxe Wright, St. David's (Pennsylvania), c. 1967; Charlotte Dorrance Wright, Pennsylvania – Charlotte Dorrance Wright bequest to the Philadelphia Museum of Art, Philadelphia, 1978.

Exhibitions: Basle, Kunsthalle, 1949, no. 199 – Palm Beach, Society of the Four Arts, 1967, no. 29 (ill.).



VII-506

VII-506
Square Lamartine Seen from the Artist's Windows

c. 1906
Oil on cardboard, on cradled panel,
52.5 × 46 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16445, *Square Lamartine*), 10 March 1908, 600 F – Édouard Vuillard, 10 Jan. 1916, 600 F – Sale, Sotheby's, London, 12 April 1972, lot 22 (ill.) – Sale, Galerie Motte, Geneva, 16 June 1972, lot 29 (ill.), bought in – O'Hana, London – Pierre Besuchet, Geneva – Private collection, Switzerland.

Exhibition: Paris, Bernheim-Jeune, Nov. 1908, no. 6.

Bibliography: Chastel 1946, p. 67 (ill.) – Charensol 1955, pl. 10 – Salomon 1961, p. 82 (ill.); 1968, p. 91 (ill.).

Description: *A view from a window, partly obstructed by a green curtain: a bright façade on the left, a garden with blue and green patches on the right, and trees with brown foliage further back. The tonal values suggest a snowy day under a mauve and blue sky. The cardboard support is used to define the walls and the bare earth. A brilliant, quick study.* (AC)

The view is the one from the windows at rue de la Tour (see ill.). Vuillard experiments here with the brighter, more spacious world of the sixteenth *arrondissement* then under feverish construction, capturing it as it looked before the buildings behind the *mairie* were erected. Always keenly interested in the inexorable changes affecting the various districts of Paris, he would subsequently record, with an obsessive attention to detail, the demolition of his old home on the corner of the rue de Calais (XII-1 and XII-3).



E. V., Rue de la Tour from the artist's window, c. 1906, photograph. Private collection.

VII-507
The Building Site, Rue de la Tour

1907
Oil on cardboard, 41 × 33 cm
Stamp 1, lower right
Private collection, United States

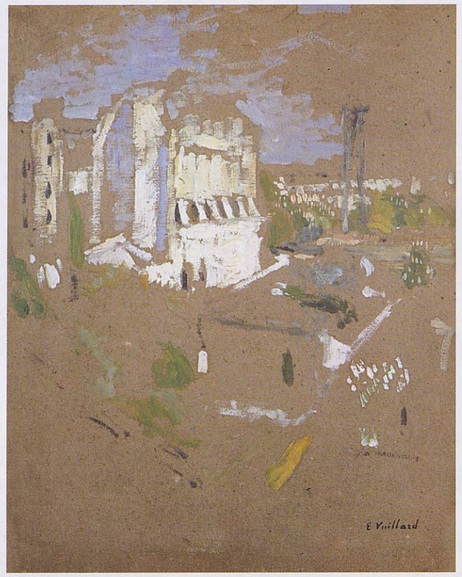
Provenance: Artist's studio – Sam Salz, New York – Mrs Mathilda Goldman, New York – Private collection, United States.

Exhibition: Cleveland-New York, 1954, pp. 79 (ill.), 103.

Description: *A view from the artist's window, past a foreground of greenery to a construction site with predominantly red tones behind a hoarding. A tall crane on the left; buildings lining the avenue Victor Hugo in the background. Mauve sky.* (JS)



VII-507



VII-508

VII-508
View with a Crane, from the Window, Rue de la Tour: Start of the Construction Work

1907
Oil on cardboard, 36 × 29 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection – Private collection, Paris.

Exhibition: Lausanne, Vallotton, June-Sept. 1988, no. 131 (col. ill.).

Description: *Whitish patches on the grey cardboard support, conjuring up bright sunlight on the façade of a building rising above grey and green patches denoting gardens.* (AC)

VII-509
White Daylight, Rue de la Tour

1908
Pastel on paper, 26 × 29 cm
Private collection

Provenance: Artist's studio – Private collection.

Description: *Rounded green trees amid yellow buildings, with lighter patches for the roofs of garden sheds, which blend in with the dominant grey tonality.* (AC)



VII-509

VII-510
Florist's Garden, Rue de la Tour

1908
Glue-based distemper on paper, mounted on canvas, 71.5 × 157.7 cm
Stamp 1, lower right
Milwaukee Art Museum, Milwaukee (Wisconsin), M 1956.20

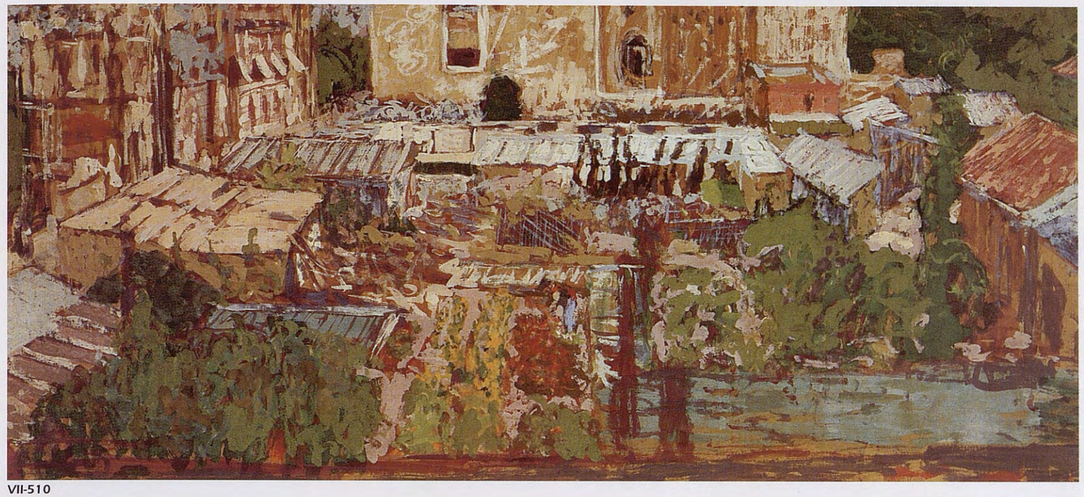
Provenance: Artist's studio – Sam Salz, New York – Harry Lynde Bradley, Milwaukee, c. 1954 – Gift from Mrs. Harry Lynde Bradley to the Milwaukee Art Museum, Milwaukee, 1956.

Exhibitions: Cleveland-New York, 1954, pp. 81 (ill.), 103 [*View from the Artist's Studio, Rue de la Pompe*, c. 1905] – Buffalo, Albright-Knox, 1955 – New York, Wildenstein, Oct.-Nov. 1964, no. 36 (ill.) – Trenton, State Museum, 1967, no. 110 – Milwaukee, Art Center, 1968-69, no. 27 (col. ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 65 (ill.) – Chicago-New York, 2001, no. 72, p. 229 (col. ill.).

Bibliography: *Life* 37, no. 18, 1 Nov. 1954, p. 75 (col. ill.) – Bradley 1975, p. 16 (col. ill.) – Thomson 1988, col. pl. 92 – Groom 1993, p. 166, col. fig. 262; exhib. cat., Chicago-New York, 2001, pp. 228, 229 (col. ill.), 230.

Description: *A dazzling welter of greens, mauves and yellows denoting an area of garden plots surrounded by brown and yellow houses. Full sunlight playing over the bluish and, to the left, red metal roofs of garden sheds. An attractive study of bright noontide light executed in a vigorous weave of brushstrokes.* (AC)

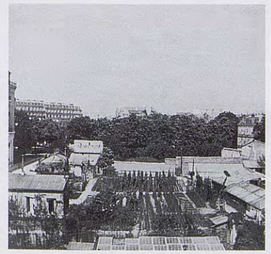
In choosing to live in Passy, the artist had opted for a more spacious and luminous apartment in a building with 'electricity on



VII-510

every floor'. This was a district also inhabited by some of his patrons, including Jean Schopfer, the Bernheims and Alexandre Natanson. It was a more middle-class neighbourhood than that of the rue Truffaut (for the first time in his life, Vuillard was living in a building with a carriage entrance). Through the window of his apartment, he sedulously recorded the many changes in the district, especially the new buildings, which seemed to pop up like mushrooms. Many of his photographs attest to these transformations, prior to the disappearance of the flower garden depicted here (see ill.).
But then, as now, Passy was depressingly boring and a long way from the throbbing heart of Paris that Vuillard was so fond of. Thus it was with undisguised glee that he subsequently moved to rue de Calais on 15 July 1908. On that day he noted in his Journal: 'am leaving rue de la Tour resolved never to return to that district. Relieved to be back at Clichy.'[1]

[1] E. V., Journal, II. 1, fo. 58v.



E. V., Florist's Garden, rue de la Tour, c. 1908, photograph. Private collection.

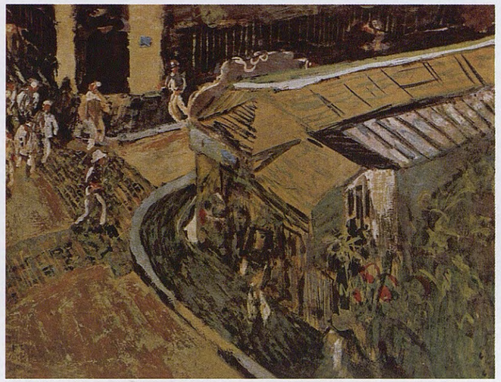
VII-511
Rue Mignard Seen from the Window at Rue de la Tour

1908
Glue-based distemper on paper, mounted on canvas, 49.5 × 64 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Charpentier, Paris, 23 June 1960, lot 86 (ill.) – Sale, Palais Galliera, Paris, 12 June 1964, lot 124 (ill.) – Sale, Palais Galliera, Paris, 29 Nov. 1969, lot 23 (ill.) – Sale, Galerie Motte, Geneva, 12 June 1970, lot 36 (col. ill.) – Sale, Galerie Motte, Geneva, 16 June 1972, lot 27 (col. ill.) – Sale, Hôtel Président Wilson, [Galerie Pierre-Yves Gabus], Geneva, 4 Dec. 1988, lot 538 (col. ill.) – Current whereabouts unknown.

Exhibition: Tokyo, Nichido, March 1970, no. 17 (ill.).

Description: *Two dull-yellow roads meeting at a cobbled intersection, where they shade into green and are crowded with passers-by in light-coloured clothes. A grey pavement makes a bend past a low shed with a roof worked in blue and green tones, with some greenery indicated on the right. A shadowy scene on a particularly bright day.* (AC)



VII-511



VII-512

VII-512
The Courtyard, Rue de Rivoli

c. 1908
Glue-based distemper on paper, mounted on canvas, 105 × 67 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1944 – Current whereabouts unknown.

Exhibitions: Berne, Kunsthalle, 1946, no. 2 – Brussels, Palais des Beaux-Arts, 1946, no. 64 (ill.).

Bibliography: *Arts*, nos.101-102, 17 Jan. 1947, p. 4 (ill.).

Description: *A quick rendering of a building with a rounded mansard-roof seen through an open attic window. The view is partly obstructed by a brown curtain on the left and a window-frame on the right, in front of which is a pink and grey birdcage. A grey composition, with pink patches on the façade of the building opposite topped by a reddish-brown chimney against a nondescript sky.* (AC)

VII-513.1 to VII-513.3
Preliminary Sketches for a Decorative Panel

VII-513.1
Preliminary Sketch for a Decorative Panel – I or The Lawn

c. 1908
Glue-based distemper on paper, 198.1 × 50.8 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sam Salz, New York – Private collection, Chicago (Illinois) – Thomas Gibson Fine Art, London, c. 1981 – Grace Hokin, Palm Beach (Florida) – Private collection, United States.

Exhibition: New York, 2001, no. 74, p. 231 (col. ill.).

Bibliography: Groom, exhib. cat., Chicago-New York, 2001, pp. 230, 231 (col. ill.), 232.

VII-513.2
Preliminary Sketch for a Decorative Panel – II

1908
Glue-based distemper on paper, mounted on canvas, 198.1 × 50.8 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sam Salz, New York – Private collection, Chicago (Illinois) – Grace Hokin, Palm Beach (Florida) – Private collection, United States.

Exhibition: New York, 2001, no. 73, p. 231 (col. ill.).

Bibliography: Roger-Marx 1946a, p. 140 – Groom, exhib. cat., Chicago-New York, 2001, pp. 230, 231 (col. ill.), 232.

Description: *A road climbing steeply under a grey sky, with drab façades on the right and a few cobblestones clearly visible in the middle distance.* (AC)

VII-513.3
Preliminary Sketch for a Decoration Panel – III

1908
Glue-based distemper on paper, mounted on canvas, 198 × 68 cm
Stamp 1, lower right
Dallas Museum of Art, Dallas (Texas), 1982.100

Provenance: Artist's studio – Thomas Gibson Fine Art, London – Margaret McDermott, Dallas, 1982 – Gift from Margaret McDermott to the Dallas Museum of Art, Dallas, 1982.

Exhibitions: Paris, Durand-Ruel, 1974, no. 22 (ill.) – Brussels, Musées Royaux, 1975, no. 35 (ill.) – Tokyo, Tokoro, 1979 (col. ill.).



VII-513.1



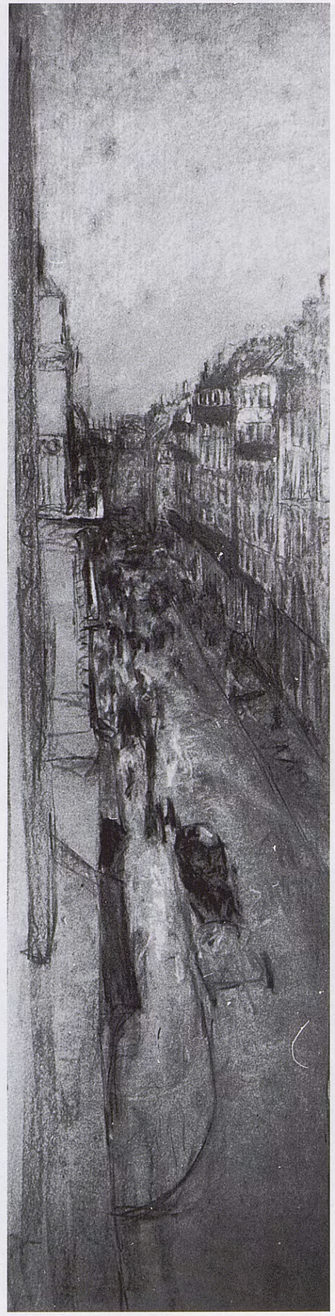
VII-513.2



VII-513.3



VII-514.1



VII-514.2

VII-514.1 to VII-514.8
Studies for Place Vintimille

VII-514.1
Place Vintimille

1909-10
Pastel on paper, 206 × 73 cm
Stamp 2, lower left
Private collection

Provenance: Artist's studio – Georges Maratier, Paris – Berri-Lardy, Paris, 1970 – Private collection.

Exhibition: Munich, Kunstverein, 1959, no. 48 (ill.).

Description: *The subject is set at some distance from the balcony in the foreground.* (JS)

VII-514.2
Place Vintimille

1909-10
Pastel on paper, dimensions unknown
Private collection, France

Provenance: Artist's studio – Girard, Paris – Private collection, Rouen (France).

Vuillard's pastel sketch of the view up the rue Vintimille.

VII-514.3
Place Vintimille

1909-10
Pastel on paper, 189 × 49 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London – Graham Mattison, Paris – Spiess, Paris, 1981 – Current whereabouts unknown.

Exhibitions: Paris, L'Œil, 1963, no. 21 (col. ill.) – Rotterdam, Boijmans Van Beuningen, 1963, no. 112 (ill.).

Bibliography: *L'Œil*, no. 100, April 1963, p. 22 (col. ill.) – Groom 1993, p. 173, col. fig. 280.

Description: *A discarded preliminary sketch of a central detail of the 'large Places Vintimille'* ('grandes places Vintimille'). (JS)

VII-514.4
Place Vintimille

1909-10
Pastel on paper, 184 × 68 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London – Graham Mattison, Paris – Spiess, Paris, 1981 – Current whereabouts unknown.

Exhibitions: Paris, L'Œil, 1963, no. 21 (col. ill.) – Rotterdam, Boijmans Van Beuningen, 1963, no. 112 – London, Lefevre, 1964, no. 17.

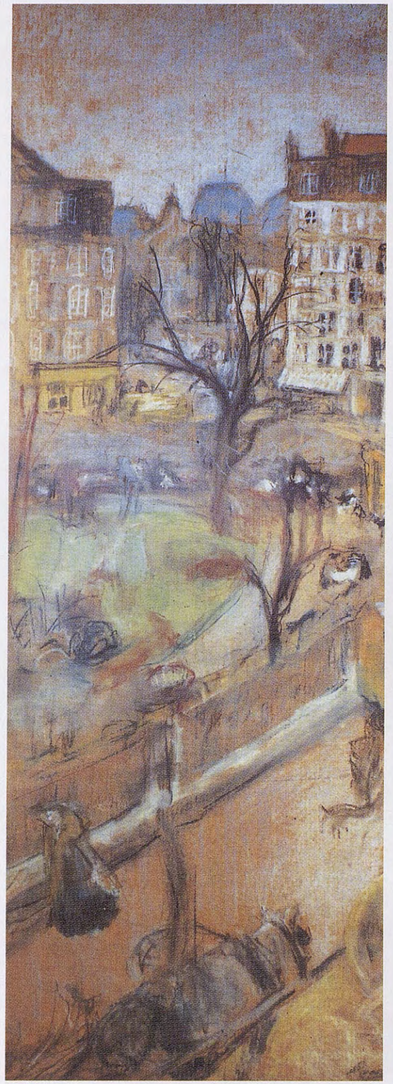
Bibliography: *L'Œil*, no. 100, April 1963, p. 22 (col. ill.) – Groom 1993, p. 173, col. fig. 280.



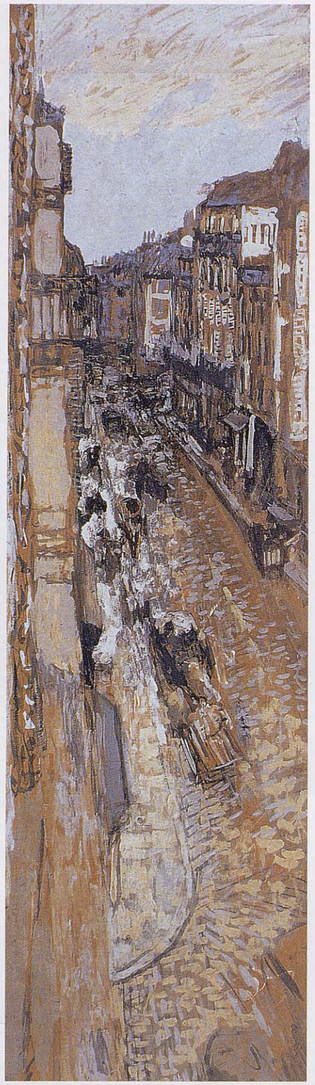
VII-514.3



VII-514.4



VII-514.5



VII-514.6

VII-514.5
Place Vintimille

1909-10
Pastel on paper, 184 × 68 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London – Graham Mattison, Paris – Spiess, Paris, 1981 – Current whereabouts unknown.

Exhibitions: Paris, L'Œil, 1963, no. 21 (col. ill.) – Rotterdam, Boijmans Van Beuningen, 1963, no. 112 (ill.) – London, Lefevre, 1964, no. 17.

Bibliography: *L'Œil*, no. 100, April 1963, p. 22 (col. ill.) – Groom 1993, col. fig. 280.

Description: *In the foreground, a dray-horse in harness plodding towards the right past a woman who is heading towards the left.* (JS)

VII-514.6
Place Vintimille

1909-10
Glue-based distemper on paper, mounted on canvas, 165.1 × 47 cm
Stamp 1, lower right
UCLA Hammer Museum, Los Angeles (California), The Armand Hammer Permanent Collection, AH 1990.85

Provenance: Artist's studio – Sam Salz, New York – Mr and Mrs Henry R. Luce, New York – UCLA, Los Angeles, 1970.

Exhibitions: Memphis, Brooks Museum, 1969, no. 65 (ill.) – United States, travelling exhib., 1970-71, no. 72 – Los Angeles-London-Dublin, 1971-72, no. 41 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 69 (ill.) – Los Angeles, Los Angeles County Museum of Art, 1980, no. 46 (col. ill.) – Chicago-New York, 2001, no. 75, p. 233 (col. ill).

Bibliography: Roger-Marx 1946a, pp. 140, 161 (ill.) – Groom 1993, p. 173, col. fig. 278; exhib. cat., Chicago-New York, 2001, pp. 233-237.

Description: *A steep fifth-floor view up the rue Vintimille; drab façades and gleaming cobblestones under a grey sky.* (AC)

VII-514.7
Place Vintimille

1910
Glue-based distemper on paper, mounted on canvas, 196 × 69 cm
Stamp 1, lower left
Art market, Germany

Provenance: Artist's studio – Private collection – Kunsthandel Wolfgang Werner, Bremen/Berlin, Kunsthandel Sabine Helms, Munich.

Exhibitions: Paris, Charpentier, 1948, no. 60 – Milan, Palazzo Reale, 1959, no. 68 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 51 (ill.) – Paris, Carnavalet, 1961, no. 123 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 89 (col. ill.) – Munich, Haus der Kunst, 1968, no. 146 (ill.) – Paris, Orangerie, 1968, no. 137 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 67 (ill.) – Bremen, Kunsthalle, 1973-74, no. 131 (ill.) – Paris, Durand-Ruel, 1974, no. 19 (ill.) – Japan, travelling exhib., 1977-78, no. 32 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 120, p. 44 (col. ill.) – Berlin, Werner, 1992, no. 7 (col. ill.) – Chicago, 2001, no. 76, p. 234 (col. ill.).

Bibliography: *La Vie urbaine*, no. 2, April-June 1961, p. 157 (ill.) – Cogeval, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 223 – Groom, exhib. cat., Chicago-New York, 2001, pp. 233, 234 (col. ill.), 235-237.

Description: *Treetops and roofs in the vivid pink light of a sunset.* (JS)

VII-514.8
Place Vintimille

1910
Glue-based distemper on paper, mounted on canvas, 196 × 69 cm
Stamp 1, lower right
Art market, Germany

Provenance: Artist's studio – Private collection – Kunsthandel Wolfgang Werner, Bremen/Berlin, Kunsthandel Sabine Helms, Munich.

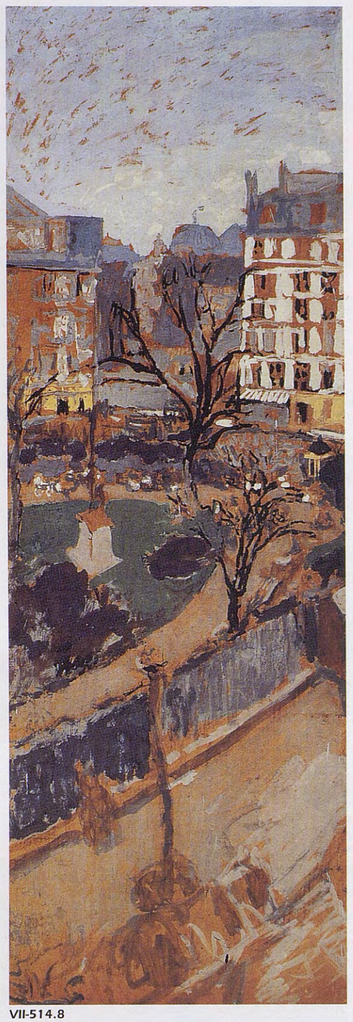
Exhibitions: Paris, Charpentier, 1948, no. 61 – Milan, Palazzo Reale, 1959, no. 69 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 51 (ill.) – Paris, Carnavalet, 1961, no. 123 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 90 (col. ill.) – Munich, Haus der Kunst, 1968, no. 147 (ill.) – Paris, Orangerie, 1968, no. 138 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 68 (ill.) – Bremen, Kunsthalle, 1973-74, no. 132 (ill.) – Paris, Durand-Ruel, 1974, no. 20 (ill.) – Japan, travelling exhib., 1977-78, no. 33 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 120, p. 44 (col. ill.) – Berlin, Werner, 1992, no. 8 (col. ill.) – Chicago, 2001, no. 77, p. 234 (col. ill.).

Bibliography: *La Vie urbaine*, no. 2, April-June 1961, p. 57 (ill.) – Cogeval, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 223 – Groom, exhib. cat., Chicago-New York, 2001, pp. 233, 234 (col. ill.), 235-237.

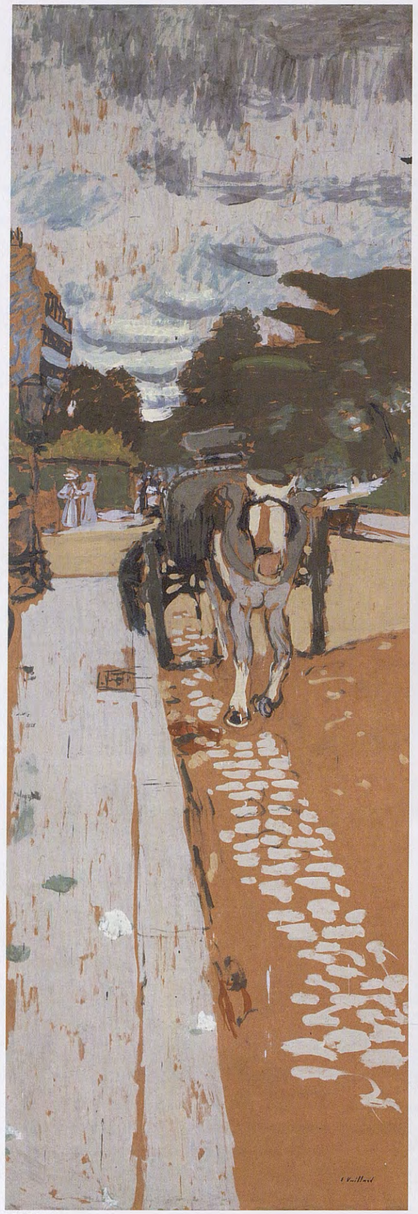
Description: *Mauve and green sky, dark green lawn, bluish railings and the mauve-grey garden and street.* (JS)



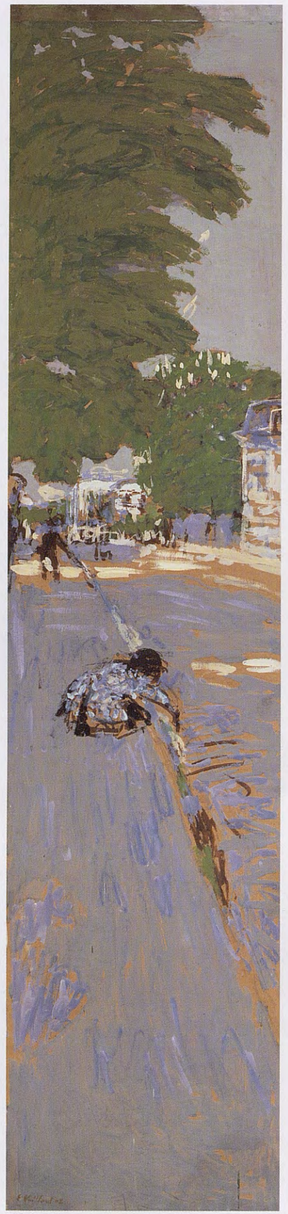
VII-514.7



VII-514.8



VII-515.1



VII-515.2

VII-515.1 to VII-515.4
Panels for Henry Bernstein, *The Streets of Paris*
First series: *Passy*

1908

Common exhibitions: Paris, Bernheim-Jeune, Nov. 1908, nos. 1-4 – Paris, Musée des Arts Décoratifs, 1938, no. 138 [*Paysages de Paris*].

Common bibliography: Segard 1914, p. 321 – Salomon 1945, p. 57 – Chastel 1946, pp. 72-73 (ill.), 90, 106, 115 – Roger-Marx 1946a, pp. 68, 140, 152 (ill.), 161, 188 ; 1948c, p. 15 – Chastel 1954, p. 35 (ill.) – Salomon 1961, pp. 99-100 (ill.) – Bacou 1964, pp. 194, 196 – Jalard 1966, p. 63 – 'Antologia' 1967, p. 368 (ill.) – Salomon 1968, pp. 25, 108, 109-110 (ill.), 127 – Preston 1971, p. 40 (ill.) – Oakley 1981, p. 15 – Potter 1984, pp. 214-218, no. 73 (ill.) – Thomson 1988, pp. 93, 96, 104, pl. 93-96 – Makarius 1989, pp. 71, 74 (ill.) – Groom 1993, pp. 3, 165-166, 169-172, 174-177, col. figs. 263-266.

VII-515.1
The Watering Cart

1908
Glue-based distemper on cardboard,
193 × 64.5 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16766, *La Voiture d'arrosage*), 28 Sept. 1908, 300 F – Henry Bernstein, Paris, 14 Dec. 1908, 1,250 F – Justin K. Thannhauser, New York, c. 1956 – David and Peggy Rockefeller, New York, Feb. 1958 – Private collection.

VII-515.2
The Child in the Gutter

1908
Glue-based distemper on paper,
200 × 49.7 cm
Signed and dated, lower left: *E Vuillard 08*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16729, *L'Enfant au ruisseau*),

5 July 1908, 200 F – Henry Bernstein, Paris, 14 Dec. 1908, 1,000 F – Justin K. Thannhauser, New York, c. 1956 – David and Peggy Rockefeller, New York, Feb. 1958 – Private collection.

VII-515.3
The Eiffel Tower

1908
Glue-based distemper on paper,
200 × 49.7 cm
Signed and dated, lower left: *E Vuillard 08*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16728, *La Tour Eiffel*), 5 July 1908, 200 F – Henry Bernstein, Paris, 14 Dec. 1908, 1,000 F – Justin K. Thannhauser, New York, c. 1956 – David and Peggy Rockefeller, New York, Feb. 1958 – Private collection.



E. V., Rue de la Tour in Passy, c. 1908, photograph. Private collection.

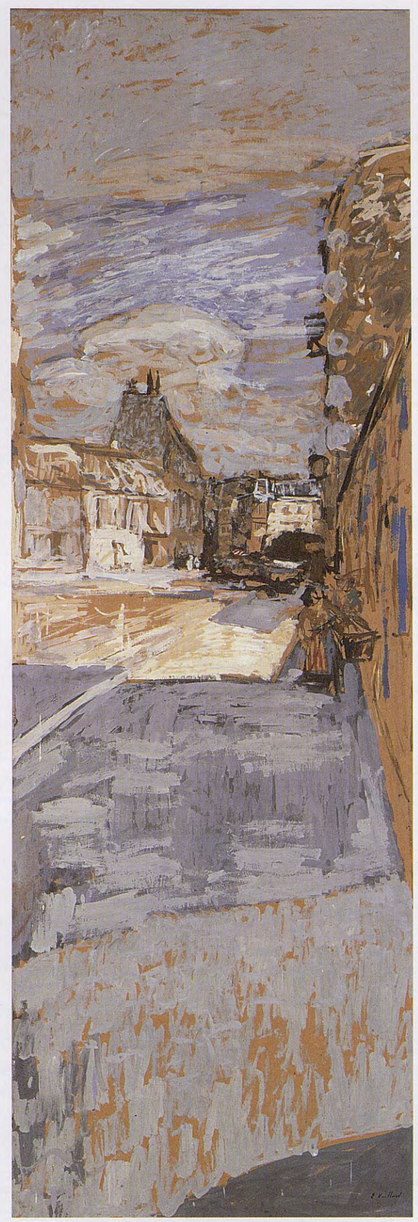
VII-515.4
The Street

1908
Glue-based distemper on cardboard,
198.5 × 68 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16767, *La Rue*), 28 Sept. 1908, 300 F – Henry Bernstein, Paris, 14 Dec. 1908, 1,250 F – Justin K. Thannhauser, New York, c. 1956 – David and Peggy Rockefeller, New York, Feb. 1958 – Private collection.



VII-515.3



VII-515.4



VII-516.1

son 1968, pp. 97-98, p. 141 (ill.) – Preston 1971, ills. pp. 39-41 – Oakley 1981, pp. 15 (col. ill.), 19, 20 – Komanecky 1984, pp. 78-79, fig. 83 – Bernstein-Gruber, Maurin 1988, pp. 158, 214 – Thomson 1988, pp. 96, 104, col. pl. 72-73, pl. 74-75 – Groom 1993, pp. 3, 166, 172-177, 181, 197, 206 (col. ill.), 273, 275-277.

VII-516.1
Place Vintimille

1909-10
Glue-based distemper on cardboard,
200 × 69.5 cm
Solomon R. Guggenheim Museum, New York, Thannhauser Collection,
78.2514.74.a

Provenance: [See common provenance] – Gift of Justin K. Thannhauser to the Solomon R. Guggenheim Museum, New York, 1978.

Exhibition: New York, 2001, no. 78, p. 235 (col. ill.).

Bibliography: [See common bibliography] – Roger-Marx 1948c, pl. 42 – Salomon 1962b, pp. 30, 36 (col. ill.) – Daulte 1966, p. 69 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 48 (ill.) – New York, Guggenheim, 1972, pp. 38 (col. ill.), 39 – Barnett 1978, pp. 200-205 – Warnod 1988, p. 69 – Groom, exhib. cat., Chicago-New York, 2001, pp. 233, 235 (col. ill.), 236, 237 – Rewald 2001, pp. 71 (col. ill.), 73, 75.

Description: *Another view of the square, this time seen from the left; a white hackney in the foreground, buildings lining the rue de Bruxelles in the background.* (JS)



VII-516.2

VII-516.2
Place Vintimille

1909-10
Glue-based distemper on cardboard, mounted on canvas, 200 × 69.9 cm
Solomon R. Guggenheim Museum, New York, Thannhauser Collection,
78.2514.74.b

Provenance: [See common provenance] – Gift of Justin K. Thannhauser to the Solomon R. Guggenheim Museum, New York, 1978.

Exhibitions: Paris, Charpentier, 1944-45, no. 215 – Milan, L'Annunciata, 1947, p. 3 (ill.) – New York, 2001, no. 79, p. 235 (col. ill.).

Bibliography: [See common bibliography] – Roger-Marx 1948c, pl. 43 – Salomon 1962b, pp. 30, 36 (col. ill.) – Daulte 1966, p. 69 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 48 (ill.) – New York, Guggenheim, 1972, p. 39 (col. ill.) – Barnett 1978, pp. 200-205 – Groom, exhib. cat., Chicago-New York, 2001, pp. 233, 235 (col. ill.), 236, 237 – Rewald 2001, pp. 71 (col. ill.), 73, 75.

Description: *The square in winter, viewed from the artist's window. The statue of Berlioz standing in the middle of the lawn is clearly visible in the centre. Sunlit façades of buildings on the rue de Douai in the background, with the start of the rue Pierre Haret in the top centre.* (JS)

VII-516.1 to VII-516.4
Panels for Henry Bernstein
The Streets of Paris
Second series: *Place Vintimille*

1909-10

Common provenance: Henry Bernstein, Paris – Justin K. Thannhauser, New York.

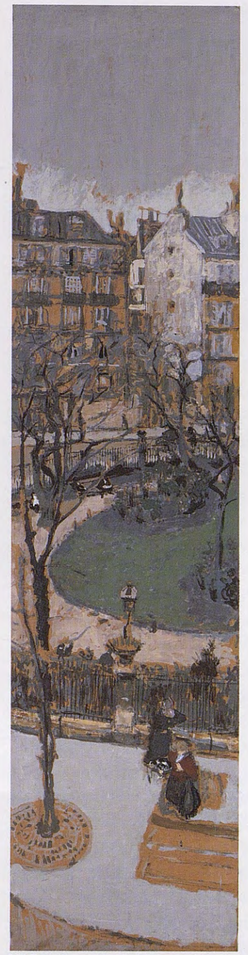
Common bibliography: Salomon 1945, p. 57 – Roger-Marx 1946a, pp. 68, 140, 149 (ill.), 156, 188 – Dugdale 1967b, pp. 272, 274, ills. 5 and 6 – Arna-



VII-516.3

VII-516.3
Place Vintimille

1909-10
Glue-based distemper on cardboard,
200 × 49.7 cm
Private collection, New York



VII-516.4

Provenance: [See common provenance] – Private collection.

Bibliography: [See common bibliography] – Salomon 1961, p. 100 (ill.); 1968, p. 110 (ill.) – Potter 1984, no. 73 (ill.) – Makarius 1989, p. 74 (ill.).

VII-516.4
Place Vintimille

1909-10
Glue-based distemper on cardboard,
200 × 49.7 cm
Private collection, New York

Provenance: [See common provenance] – Private collection, New York.

Bibliography: [See common bibliography] – Potter 1984, no. 73 (ill.) – Makarius 1989, p. 74 (ill.) – Rewald 2001, pp. 71 (col. ill.), 73, 75.

Vuillard could have met Henry Bernstein through André Picard, Tristan Bernard or, more likely, Prince Antoine Bibesco, who prided himself in writing for the stage, like Bernstein. The latter, a dandy given to dressing flamboyantly, had a faintly scandalous reputation as the author of daring plays, and was at the time one of the most popular figures of the Parisian stage. His provocative *Après moi* unleashed the anti-Semitic fury of the Action Française in 1911. His love affairs included liaisons with Liane de Pougy, Marie de Régnier and even a brief, murky involvement with Misia. Catulle Mendès congratulated him for being 'the tamer of the obscene, ferocious beasts of the Parisian menagerie.'[1]

The four Passy panels were the main attraction at the major Vuillard show held in November 1908 at the Bernheim-Jeune gallery, where they were identified by numbers: 1 for *The Street*, 2 for *The Watering Cart*, 3 for *The Eiffel Tower* and 4 for *The Child in the Gutter*. They captivated Bernstein, who promptly bought them all. Arsène Alexandre, long a friend of Vuillard and a collector of his work, lauded his art in *Le Figaro* as an exception to the 'disruptive' trend of modern art: 'It is a delightful protest against systematic distortions; it has no pedantic bias, no particular axe to grind. [In] these fine decorative panels, whose theme is the landscape openly accepted as such, Monsieur Vuillard sets an example and, in my view, shows himself to be a master.'[2] Several early Vuillards, such as the *Half-Open Door* of 1891 (IV-15) and the *Sleeping Woman* of 1892 (II-125), having like-

wise attracted attention at the exhibition, Louis Vauxcelles confessed in *Gil Blas* to preferring the artist's Nabi compositions 'of such Japanese delicacy'.[3]

Vuillard worked on the four panels between May and July 1908. On May 23 he jotted down the following interesting remarks in his Journal: 'Reinvigorated with ideas (Alex's panels). Went down to the rue de la Tour to sketch. Photos. Went immediately back up to develop them. Steam-dried them. early lunch. Went to the studio with roll of grey paper[,] worked enthusiastically all day with glue[-based distemper,] pleasure of going back to my old vein'.[4] Alexandre Natanson was at the time reinstalling the *Public Gardens* in his new apartment on the avenue des Champs-Élysées, and it was under the inspiration of these compositions, as it were, that Vuillard painted his *Views of Paris* (though they were radically different to anything he had done thus far). He used glue-based distemper on grey paper, and the direct consequence was a greater transparence of the depicted space and a landscape a good deal less crowded than the one in *Public Gardens*. 'Like a potter calculating how long to fire his vessel, he successfully gauges the amount of time it takes a colour to dry and the [resulting] tonal difference.'[5]

The panels 'function' in twos. *The Watering Cart* pulled by its horse could well be a companion piece to *The Street. The Child in the Gutter* and *The Eiffel Tower* (with the tower itself seeming to hang back at the receding point of the composition's perspective) may initially have hung either between the first pair of panels or on a pair of doors directly opposite them. The ensemble presents the eye with straightforward, uncrowded vistas of Paris, not mere tourist views. The artist's work on *The Street* and *The Child in the Gutter* was prepared with the aid of photographs of the Passy district (see ill.), probably the very ones that Vuillard mentions in his Journal (see ill.). Amusingly enough, those exactly square prints were transposed into the tall, narrow 'loophole' views of the city that make up the originality of the artist's personal vision.

A year and a half later, Bernstein, no doubt well satisfied with the first series of views, which had in all likelihood been fixed to doors



E. V., Rue de la Tour in Passy, c. 1908, photograph. Private collection.

in his apartment, commissioned four new paintings of similar size. Vuillard again chose the format of vertical *vedute,* but decided that his subject would now be the view of the place Vintimille from the windows of his fourth-floor apartment at 26 rue de Calais. On 15 November 1909, he noted in his Journal, 'went to lunch at Bernstein's [at] 1. Measured the panels. Rather enjoyable chat about painting.'[6] Bernstein may have given the artist a specific decorative brief, though this seems unlikely; at the most, it was agreed that Vuillard would use the medium he had employed in the first set of views (glue-based distemper on grey paper mounted on canvas), so as to unify the two series. The fact that he measured the future panels suggests that they were meant to adorn other sets of doors in the 'glamorous' apartment on boulevard Haussmann belonging to the author of *Samson*. The opulence of this flat, incidentally, was much commented on by society columnists, and years later Bernstein's daughter was to recall it glowingly: 'There was no honeymoon and they [Bernstein and his wife, Antoinette] were obliged to spend some time in Biarritz and, subsequently, in Paris at the boulevard Haussmann, in what Henry referred to as his bachelor digs: an entrance hall, a drawing-room, a dining-room, a study, a bedroom, a dressing-room, a bathroom, a linen-room, a pantry and a kitchen. All of it done up tastefully, beige silk on the walls, thick curtains, Chinese-style lacquered furniture from England, Coromandel screens and eight Vuillard panels in lieu of doors.'[7]

On December 5, Vuillard again noted: 'Preliminary sketches (*projets*) for the Bernstein panels. Memories of Monet[,] general ideas, [have] trouble focussing, working it out, manage to do some drawings all the same.'[8] As attested by his Journal, he had, in fact, visited the ageing Claude Monet only two days earlier: 'Up at seven in the morning [took] train to Vernon with Bonnard, visited Monet. Delightful day. Monet in fur [coat and wool] cap. Charming. His painting. Still fresh to me. Pale appearance, shadings[,] always accents[,] lay-outs[,] unity[,] impressed in spite of myself.'[9] And, indeed, in his views of the Place Vintimille at different times of the day (the weather and the hour change from panel to panel, as does the perspective), Vuillard inches closer to Monet's *Cathedral* series (1894)[10], whose historical significance was then only just beginning to be grasped by critics. Japanese prints were almost certainly an influence on the panels, too. Vuillard mentions them repeatedly in his Journal. 'Clearer appearance of the square, imagination somewhat aroused, mental labour[,] the Japanese prints of Hiroshige.'[11] A week later he added, 'the Hokusai 100 views of F [ujiyama]'.[12] In fact, as he confessed from the outset, he 'spent [his] time at his window',[13] observing the shifting play of weather and light. His stylistic approach in *Place Vintimille* shows that he had made considerable strides since his turn-of-the-century decorative ensembles; however, the spirit of the new series is still that of a Debussy-like depiction of atmosphere. The result at all events is incomparably more delicate than in *The Streets of Paris, Passy*. There, too, the weather changes – as it does in Hokusai's prints – and the days flow from panel to panel. Consider the first two panels, now in the Guggenheim Museum in New York (VII-516.1 and 516.2): in the composition encompassing the left side of the place Vintimille, the bare tree branches are enlivened by the light from a slanting ray of wintry sun, which also casts its feeble warmth over an area of pavement where two dogs are playing. The sky is tinged with bistre. The 'right hand' panel, in contrast, represents a far more gloomy and melancholy late afternoon under an overcast sky. The figures go about their business in a purple twilight, hurrying to reach

their destinations before night falls. One has the impression that Vuillard has deliberately picked on a bleaker, more melancholy vision, one evoking the 'winter cloak of wind and cold and rain' in the rondels of Charles d'Orléans.

The remaining pair of 'views,' painted in a much narrower format, are not conceived as 'panoramic' extensions of the artist's vision of the place Vintimille. The two Guggenheim *Places* were most likely used as panels on matching doors separated by a trumeau, possibly with paintings by other artists hanging between them. One is hard put to imagine Vuillard wanting to make a polyptych by placing panels VII-516.1, VII-516.2 and VII-516.4 edge to edge with panel VII-516.3, whose subject does not match theirs.[14] Moreover, their first owner, 'Lord Bernstein', seems to have attached more importance to their physical dimensions than to the scenes they actual depict.

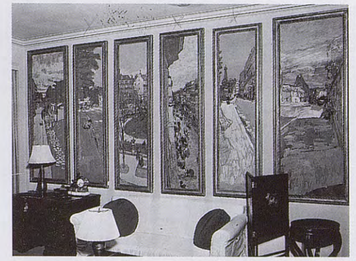
At this point, it may help to consider a formal device used in poetry. By repeating within each separate composition part of the space depicted in the preceding panel, Vuillard was either deliberately or unwittingly adapting to the painted décor a poetic form in vogue at the end of the nineteenth century: the pantoum derived from the Malaysian poetic tradition. A pantoum is a poem consisting of a succession of cross-rhyming quatrains, with the second and fourth lines of the first quatrains supplying the first and third lines of the second quatrain. Baudelaire immortalized the form in *Les Fleurs du mal,* in his celebrated 'Harmonie du soir', a poem Vuillard was so fond of he would recite it from memory.[15]

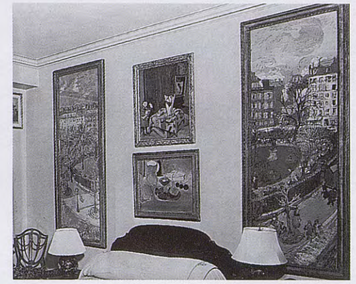
Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air du soir;
Valse mélancolique et langoureux vertige!

Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un coeur qu'on afflige;
Valse mélancholique et langoureux vertige!
Le ciel est triste et beau comme un grand reposoir.[16]

The obsessional reiteration of the lines creates the impression that one is going round and round in circles without getting anywhere. Vuillard delights in placing 'alternating' perspectives side by side; and the convexity of space – the artist's 180-degree vision – rests on small clues he vouchsafes us, some of which coincide to a degree from panel to panel (especially along the edges). The empty space he interposes between the panels is like the 'margin of forgetfulness' that quickens the hidden labour of memory. It reinstates what the painting does not show.

Determining precisely how the panels were hung is really a wall-paperer's task. *The Album,* those five panels painted for Thadée Natanson in 1895 (V-96.1 to V-96.5), had already been conceived as a portable décor, one whose elements could be freely rearranged. To clinch this discussion of the 'true and proper' installation of *The Streets of Paris*, the Salomon archives contain two photographs of Bernstein's New York apartment in the mid-1940s. The playwright, an early opponent of Pétain, is known to have taken refuge in New York in the aftermath of Nazi Germany's invasion of France. The photographs of his bedroom (see ills.) show clearly that, for him, the two series of panels complemented one another as interchangeable views of Paris. On one wall we see the two splendid Guggenheim compositions placed roughly five feet apart, with a Matisse and what is possibly a Manguin hanging between them. Vuillard's depiction of the place Vintimille was thus sundered and distributed on either side of Bernstein's bedstead. And yet, the viewer's flickering, all-encompassing gaze supplies the perfect oval of the square just as clearly as if its two ends had been physically joined together. The six other panels almost certainly hung on the opposite wall, with *The Streets of Paris, Passy* on the outside and the two narrower *Place Vintimille* panels in the middle. Presented in succession, the compositions thus ranged, left to right, from *The Watering Cart* and its horse, *The Child in the Gutter* and the central *Place Vintimille* panel showing the entrance of number 10 place Vintimille, to the steeply angled, Caillebotte-like elevated view of the rue de Calais, *The Eiffel Tower* and, lastly, *The Street.* This curious arrangement shows how little importance Bernstein gave to the question of the pictures' sequence, and we are willing to wager that it mattered as little to Vuillard.





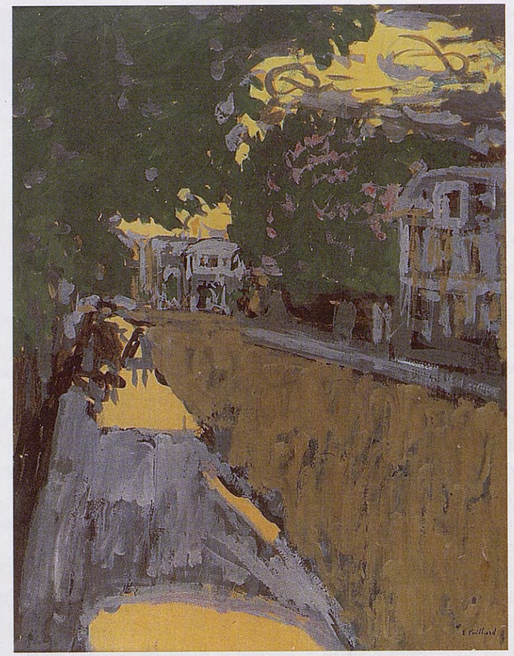
The eight Bernstein panels installed in the New York apartment, c. 1940, photograph. Salomon archives.

[1] Quoted on the front flap cover text of Bernstein-Gruber and Maurin 1988.
[2] Arsène Alexandre, 'La vie artistique. Les petites expositions', *Le Figaro,* 21 Feb. 1908.
[3] Louis Vauxcelles, 'La vie artistique. Exposition Vuillard', *Gil Blas,* 14 nov. 1908.
[4] E. V., Journal, II. 1, fol. 44r.
[5] Roger-Marx 1946a, p. 140.
[6] E. V., Journal, II. 3, fol. 42r.
[7] Bernstein-Gruber and Maurin 1988, p. 158.
[8] E. V., Journal, II. 3, fol. 47r.
[9] Ibid., 3 Dec. 1909, fol. 46v. Quoted in Groom 1993, p. 175.
[10] Most of the *Cathedrals* were shown together at the Durand-Ruel gallery in 1895.
[11] E. V., Journal, II. 3, 15 Jan. 1910, fol. 55v.
[12] Ibid., 22 Jan. 1910, fol. 57r.
[13] Ibid., 14 Dec. 1909, II. 3, fol. 48v.
[14] Claude Roger-Marx, in fact, remarked that the 'two tall panels in the Bernstein collection, of which several sketches are known to exist, are two companion works' (Roger-Marx 1946a, p. 156).
[15] According to André Chastel, who was told this by Jacques Salomon. Conversation with the author, 9 April 1990.
[16] Now comes the time when swaying on its stem
each flower offers incense to the night;
phrases and fragrances circle in the dark –
languorous waltz that casts a lingering spell!

Each flower offers incense to the night;
the violin trembles like a heart betrayed –
languorous waltz that casts a lingering spell!
A mournful altar ornaments the sky.
Charles Baudelaire, 'Les Fleurs du Mal', trans. by Richard Howard, Godine, Boston, 1982.



VII-517



VII-518

VII-517
Avenue des Marronniers, Passy

1908
Glue-based distemper on paper, mounted on canvas, 65 × 43 cm
Stamp 1, lower left
Private collection, Switzerland

Provenance: Artist's studio – Antoine Sapiro, Paris – O'Hana, London – Sale, Galerie Motte, Geneva, 28 June 1968, lot 64 (ill.), bought in – Sale, Palais Galliera, Paris, 27 Nov. 1968, lot 106 (ill.), bought in – Sale, Salons du Trianon-Palace, Versailles, 30 Nov. 1969, lot 150 (ill.), bought in – Sale, Galerie Motte, Geneva, 2 Nov. 1971, lot 23, bought in – Sale, Galerie Motte, Geneva, 2 March 1973, lot 55, bought in – Private collection, Zurich (Switzerland).

Exhibitions: London, O'Hana, 1969, no. 97 (ill.); 1970, no. 87 – Tel Aviv, Museum of Art, 1971 (not in cat.) – London, O'Hana, 1972, no. 91.

Description: *Dark-green foliage, with mauve highlights on the chestnut tree flowering on the right; grey shadows standing out sharply on the pink roadway; and, on the left, a diagonal brown line that marks the edge of the pavement and establishes the perspective. Background of roughly sketched houses.* (AC)

VII-518
The Pavement with Flowering Chestnut Trees, Rue de Passy

1908
Glue-based distemper on paper, 65 × 50 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 30 March 1965, lot 283 (ill.) – Sale, Galerie Motte, Geneva, 27 Nov. 1965, lot 78 (ill.), bought in – Sale, Hôtel des ventes, Enghien-les-Bains (France), 11 March 1978, lot 274 (col. ill.), bought in – Sale, Hôtel Rameau, Versailles (France), 13 June 1979, lot 164 (col. ill.), bought in – Sale, Hôtel des ventes, Honfleur (France), 1 Jan. 1981 (not in cat.), bought in – Sale, Sotheby's, London, 3 Dec. 1981, lot 623 (col. ill.), bought in – Sale, Galerie Koller, Zurich, 14 May 1982, lot 5083 (col. ill.), bought in – Sale, Christie's, New York, 5 Nov. 1982, lot 312 (col. ill.), bought in – Sale, Sotheby's, London, 27 March 1985, lot 324 (col. ill.) – Waddington Galleries, London – Sale, Hôtel Drouot, Paris, 19 June 1988, lot 28 (col. ill.) – Current whereabouts unknown.

Exhibition: Tokyo, Nichido, March 1970, no. 16 (ill.).

Description: *A perspective view of a road under a green canopy of pink-flowering chestnut trees, with a row of houses roughly sketched in grey on the right. Areas of evening light defined by the yellow paper support that shows through alternate with patches of shade on the pavement, which has the same tone of grey as the houses. Though of a substantially different format,* The Pavement *should be seen in conjunction with* The Child in the Gutter *from* The Streets of Paris *series (1908, VII-515.2).* (AC)

The distemper medium favours the kind of luminous effects that were to become the hallmark of Vuillard's later years. Notice the sureness of the artist's touch here, the skilful use of the paper support, the yellow evening light almost audibly striking the landscape. With a stunning economy of means Vuillard conjures up intense heat in late spring and gives us a particularly brilliant rendering of depth.



VII-519



VII-520

VII-519
The Roadway, Rue de Passy

1908
Glue-based distemper on paper, mounted on canvas, 105 × 75 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – JPL Fine Arts, London – Lillian Heidenberg, New York – Private collection, United States.

Exhibitions: Milan, Palazzo Reale, 1959, no. 75 – Tokyo, Wildenstein, 1974, no. 25 (ill.) – London, JPL, 1985, no. 6 (col. ill.) – Melbourne-Sydney, 1985, no. 39 (ill.).

Bibliography: *Arte figurativa antica e moderna* 7, no. 5, Sept.-Oct. 1959, p. 55 (ill.) – Groom 1993, p. 170, fig. 268.

Description: *A broad, muddy, beige road bordered by a bright pavement on the right, with a row of black tree-trunks on the left. In the centre, a team of black horses imparts rhythm to the whole. The background is enlivened by a yellow carriage next to a pale-green hoarding on the right; by the blue shapes of buildings seen against the light; and by a cloud of smoke between the buildings in the distance under a lambent sky.* (AC)

VII-520
Road with Streetlamps

1908
Glue-based distemper on paper, mounted on canvas, 104.5 × 75 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Milan, Palazzo Reale, 1959, no. 74 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 57 (ill.) – Paris, Carnavalet, 1961, no. 127.

Bibliography: Salomon 1945, p. 86.

Description: *The grey-green hue of the paper defines a roadway in the shade, skirted by a narrow pavement, down which a single male figure is walking. The avenue leads to a square with a passing tram in a bright patch of sunlight. Bluish silhouette of the building in the yellow light on the left; green and blue accents on the houses and streetlamps; and white and mauve tones in the background, under a pink sky suggesting that the time of day is early evening. This composition seems to have been made for a decorative ensemble [with* The Roadway, *VII-519].* (JS)



VII-521

VII-521
The Tram

1908
Glue-based distemper, gouache and pastel on cardboard, 72 × 80 cm
Musée Cantini, Marseilles (France), Department of Drawings at the Musée des Beaux-Arts, D-49-4

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French nation, 1941; deposited with the Musée National d'Art Moderne, Paris; transferred to Musée des Beaux-Arts, Marseilles, 1949; Musée Cantini, Marseilles, Department of Drawings at the Musée des Beaux-Arts.

Exhibitions: Paris, Orangerie, 1941-42, no. 34 – Paris, Musées nationaux, 1945, no. 281 – Brussels, Palais des Beaux-Arts, 1946, no. 41 – Paris, Musées nationaux, 1947, no. 82 – Paris, Charpentier, 1948, no. 96 – Marseilles, Cantini, 1971, no. 164 (ill.); 1988.

Bibliography: Chastel 1946, pp. 8, 87 (ill.) – Vergnet-Ruiz, Laclotte 1962, p. 256.

Description: *A clumsy, multicoloured steam-powered tramcar trundles along the grey asphalt paving beneath the vault of green foliage at la Muette.* (JS)

In his Journal entry for 29 June 1908, Vuillard noted: 'Bright hot day[,] sketched in the avenue[,] tram'.[1] This engaging composition conveys a powerful impression of a ponderous mass in motion causing the air on a sunny day in June to wash sluggishly against the leaves curling above the avenue. Note the particularly delicate detail of the leaf-ringed patch of blue sky reflected in the trickle of water in the gutter on the right. The 'grey sheen of the damp asphalt under the foliage of the boulevard down which the vivid, multicoloured tramcar races' enthralled André Chastel. Given the small number of tramlines in operation at the time, we can reasonably assume



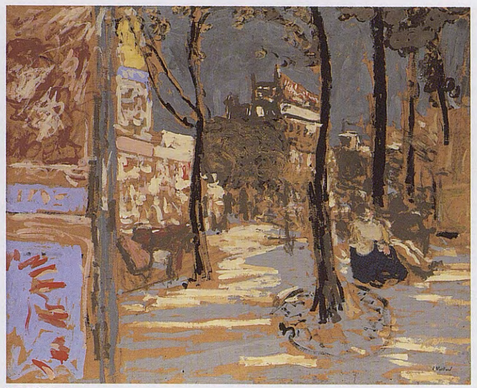
Pierre Bonnard, *The Arrival of the Tram*, c. 1900, oil on canvas. Private collection.

that this is a depiction of the 'Boulogne-Auteuil-Madeleine steam-powered tram, an alarming double-decker that lurched forward with a [terrific] metallic din', as Annette Vaillant was later to recall.[2]

[1] E. V., Journal, II. 1, fol. 53r.
[2] Vaillant 1974, p. 30.



VII-522



VII-523

VII-522
La Muette

1908
Glue-based distemper on paper, mounted on canvas, 75 × 75 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Alex Maguy, Paris – Lester F. Avnet, Kings Point (New York), 1964 – Sale, Sotheby's, New York, 14 Oct. 1965, lot 105 (ill.) – Current whereabouts unknown.

Description: *An esplanade lined on two sides with chestnut trees. A mauve shadow in the foreground followed by a sunny patch that breaks up the monotony of the pavement receding into the distance under a row of trees. Blue reflections of the sky on the damp roadway on the left. Two strips of lawn on the right, shading into a lighter green where they intersect the sunlit area.* (AC)

VII-523
Trees

1908
Glue-based distemper on paper, mounted on canvas, 78 × 96 cm
Signed, lower right: *E Vuillard*
Niedersächsisches Landesmuseum, Hanover (Germany), 78:96

Provenance: Artist's studio – Niedersächsisches Landesmuseum, Hanover, 1979.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909 (not in cat.); Feb. 1911 (not in cat.) – Paris, Charpentier, April-June 1943, no. 232 – Paris, Carnavalet, 1961, no. 124 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 60 (ill.) – Paris, Durand-Ruel, 1974, no. 23 (ill.) – Brussels, Musées Royaux, 1975, no. 36 (ill.) – Japan, travelling exhib., 1977-78, no. 34 (col. ill.).

Bibliography: Roger-Marx 1946a, p. 80 – Jalard 1966, p. 203.

Description: *This stunning afternoon landscape on a Paris boulevard is achieved with a remarkable economy of means. A row of receding black tree-trunks accentuates the perspective of the pavement and imparts a vertical rhythm to the whole. Gleams of sunlight break through the shadows, forming ochre patches on the grey asphalt. Under the overcast sky's uniformly leaden grey, the colours of the shop fronts and advertisements stand out with a singular force. On the hoarding that borders the composition on the left, several light-blue and red posters topped by bright red ones strike an especially vigorous note. Dabs of the same shade of red enliven the horizontal band across the tall building in the centre and the sunny patches on the shop front in the left middle ground. Above the latter, a light-yellow patch divided by two black branches offsets the grey of the sky. The right side of the picture is worked with no less delicacy: the dark-blue dress of the woman seated on the bench stands out sharply against the dominant grey; the pink of her face and of her hand resting on her knee catches the eye nicely. Other figures are silhouetted in the background.* (AC)

VII-524
The Arc de Triomphe

c. 1908-10
Glue-based distemper on paper, mounted on canvas, 58 × 38 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris – Blanche Montel, Paris – Sale, Sotheby's, London, 25 June 1986, lot 196 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 8 Dec. 1986, lot 47 (col. ill.), bought in – Sale, Hôtel des ventes, Limoges (France), 5 July 1987, lot 221 (ill.), bought in – Sale, Hôtel des Chevau-Légers, Versailles (France), 26 Oct. 1987, lot 53 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Charpentier, 1948, no. 99.

Description: *The monumental arch is seen in the distance, behind a brightly lit scene in the middle-ground. A female figure in a pale green skirt and grey blouse stands in the foreground, in front of a grey quadrangle. Dark-green tones of leafy trees vying with a purplish red sky. A warm evening impression.* (AC)



VII-524



VII-525

VII-525
The Tree

c. 1908-10
Glue-based distemper or oil on paper, mounted on canvas, 122 × 51 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: Artist's studio – Sale, Christie's, London, 28 June 1968, lot 98 (ill.) – Brook Street, London – Sale, Sotheby's, New York, 16 Nov. 1989, lot 369 (col. ill.) – Current whereabouts unknown.

Exhibition: Nice, Ponchettes, 1956, no. 57; 1966.

VII-526
In the Tuileries Gardens
(sketch)

1908-10
Glue-based distemper on paper, mounted on canvas, 40 × 62 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Jacques Dubourg, Paris – Private collection, Paris.

Exhibition: Albi, Musée Toulouse-Lautrec, 1960, no. 58.

Description: *A little girl in the central promenade of the Tuileries gardens. Her grey-blue clothes and the chair slightly right of centre have a similar tonal value; and the lamppost and several of the trees have almost the same hue as the ground dappled with bright sunlight. The place du Carrousel and the Louvre can be made out in the distance. Light-blue sky.* (JS)

VII-527
La Muette, the Watering Cart

1908
Glue-based distemper on paper, highlighted with pastel and mounted on canvas, 78 × 92 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Beyeler, Basle (Switzerland), 1959 – G. David Thompson, Pittsburgh (Pennsylvania), 1960 – Private collection, Zurich (Switzerland) – Dr. A. S. Schaefer, Zurich – Beyeler, Basle – Private collection, 1986 – Sale, Christie's, London, 27 June 2000, lot 199 (col. ill.), bought in.

Exhibitions: Basle, Kunsthalle, 1949, no. 28 – Zurich-Düsseldorf, 1960-61, no. 269 – The Hague, Gemeente Museum, 1961, no. 257 – New York, Guggenheim, 1961 – Turin, Galleria Civica d'Arte Moderna, 1961, no. 160 – Zurich, 1964, no. 156.

Description: *A broad, shadowy road, grey and bluish in the foreground and gradually shading into lighter, pink and mauve tones. Green and ochre foliage on top. Patches of white sunlight in the distance; yellow contours around the clusters of leaves; a bright yellow wall on the left under a patch of blue sky counterbalanced by a bright blue patch on the right. Also visible on the left are a roughly sketched team of horses and, right of centre, a stream of water arching over the avenue.* (AC)



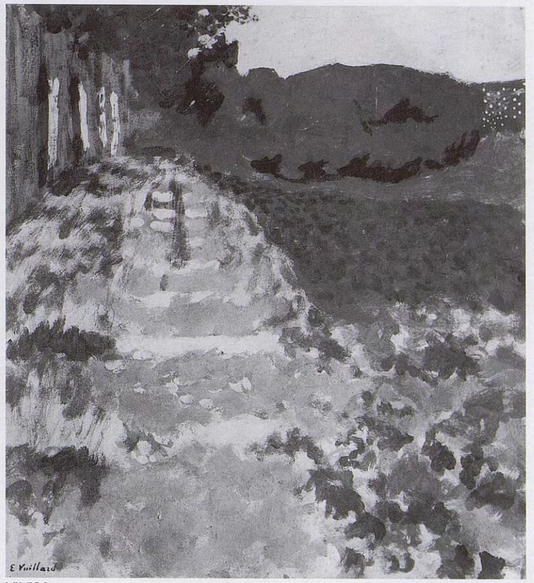
VII-526



VII-527



VII-528



VII-529

VII-528
The Rond-Point des Champs-Élysées

c. 1908-10
Glue-based distemper on paper, mounted on canvas, 69 × 62 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Alex Maguy, Paris, 1965 – Private collection, United States.

Description: *A sunset impression: pink sky, red glow of the sun sinking down behind a group of trees. The colours of the circular island in the foreground – with its flowerbed worked in vivid green, yellow and red – hold in check the restrained twilight tones encroaching upon the black and mauve avenue, the grey, pink-tinged pool and the expressively-delineated street lamp standing out sharply on the right.* (AC)

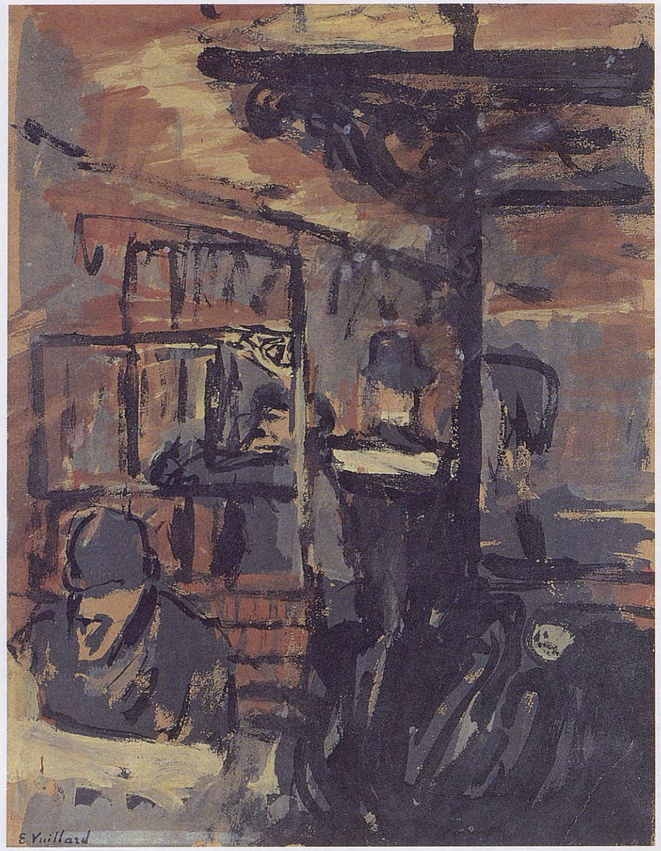
VII-529
The Sunlit Path

1908-10
Oil on paper, mounted on canvas, 42 × 37 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Beyeler, Basle (Switzerland) – Pierre Berès, Paris, 1963 – Sale, Hôtel Rameau, Versailles (France), 6 Dec. 1964, lot 105 (ill.), bought in – Sale, Sotheby's, London, 1 Dec. 1965, lot 126 (ill.) – Arthur Tooth & Sons, London – Norton Simon, Pasadena (California), 1 July 1968 – George Stroganoff-Sherbatoff, United States – Spencer Samuels, New York, 9 May 1970 – O'Hana, London, 1973 – Current whereabouts unknown.

Exhibitions: London, Tooth & Sons, April-May 1966, no. 22 (ill.) – London, O'Hana, 1973, no. 88.

Description: *A sunlit path, with streaks of bright light alternating with grey shadows cast by a row of trees on the left. Extensive patches of greenery. On the right are what appears to be a vineyard and a dark clump of trees underscored with blue reaching up towards the white-dotted rectangle of a flowering chestnut tree. Radiant blue sky.* (AC)



VII-530

VII-530
In the Métro

c. 1908-09
Glue-based distemper on red paper,
mounted on canvas, 39.5 × 30 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Jean-Pierre Selz, Paris – Galerie Bellier, Paris – Sale, Sotheby's, London, 10 Dec. 1969, lot 175 (ill.), bought in – Sale, Galerie Motte, Geneva, 12 June 1970, lot 35 (col. ill.), bought in – Sale, Palais Galliera, Paris, 3 Dec. 1972, lot 200 (ill.), bought in – Joseph P. Carroll, New York – Sale, Sotheby's, New York, 27 May 1976, lot 216 (ill.), bought in – Sale, Christie's, New York, 16 May 1985, lot 139 (ill.), bought in – Uptown Gallery, New York, 1988 – Current whereabouts unknown.

Description: *The characteristic lighting of the metro, rendered in grey and yellow on the red ground of the paper support. A passenger seated on the left, reading a newspaper; others standing, glimpsed between the stanchions of luggage racks.* (AC)

The métro was the great technical innovation that revolutionized Paris after 1900. Vuillard himself began to use it regularly after he moved to rue de la Tour. The sixteenth *arrondissement* lay at some distance from the centre of town, and was especially removed from the homes of such close as the Thadée Natansons who lived in the rue Saint-Florentin, the Athis Nathansons in the boulevard Malesherbes and the Hessels in the rue de Rivoli. From his old address in the rue du Faubourg-Saint-Honoré, he had been wont to wander around museums and public gardens, to visit cabarets and friends, armed with a sketchbook so as to give his impressions a more durable guise on returning home. But life in the *seizième* was a very different matter.

With his usual somewhat manic meticulousness, Vuillard noted in his Journal on 13 March 1909: 'Saturday 13. Dreadful weather[,] took the métro. sketched. went to the studio to do a pastel of this subject for the first time. Het up.'[1]

The ensuing two colour sketches are remarkable for their stunning modernity and their distinctly Fauvist and 'barbaric' brushwork.

[1] E. V., Journal, II. 2, fol. 44v.

VII-531
Carriage in the Métro – I

c. 1908-09
Glue-based distemper on paper, mounted
on canvas, 56.6 × 53.3 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – E. J. Van Wisselingh, Amsterdam, c. 1960 – Sale, Sotheby's, New York, 26 Oct. 1967, lot 51 (ill.) – Julian Koenig, New York – Sale, Christie's, New York, 12 May 1988, lot 126 (col. ill.) – Current whereabouts unknown.

Exhibitions: Amsterdam, Van Wisselingh, 1960, no. 46; 1961, no. 18 (ill.) – Laren, Singer Museum, 1964, no. 97 – Amsterdam, Van Wisselingh, 1965, no. 32 (ill.).



VII-531



VII-532

VII-532
Carriage in the Métro – II

c. 1908-09
Glue-based distemper on cardboard,
mounted on canvas, 56.5 × 49 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Alphonse Bellier, Paris – Sale, Sotheby's, London, 5 Dec. 1962, lot 34, bought in – Sale, Palais Galliera, Paris, 24 June 1963, lot 95 (ill.), bought in – Sale, Hôtel Drouot, Paris, 18 Dec. 1964, lot 145 (ill.), bought in – Sale, Galerie Motte, Geneva, 25 Nov. 1966, lot 49 (col. ill.), bought in – Sale, Drouot-Richelieu, Paris, 10 April 1995, lot 14 (col. ill.) – Sale, Sotheby's, London, 28 June 1995, lot 280 (col. ill.) – Sale, Drouot-Montaigne, Paris, 19 Oct. 1995, lot 5 (col. ill.) – Current whereabouts unknown.

Exhibition: San Francisco, Civic Auditorium, 1966, no. 73.

Description: *A particularly free handling of purple, red, blue and white patches, suggesting the characteristic, glaring light in a métro carriage. A woman standing on the left; a man reading a newspaper on the right.* (AC)



VII-533

VII-533
Jos and Lucy Hessel in London

1908-09
Glue-based distemper on paper,
39.5 × 53 cm
Stamp 1, lower right
Private collection, Teheran

Provenance: Artist's studio – Beyeler, Basle (Switzerland) – Sale, Finarte, Milan, 25 Nov. 1965, lot 60 (ill.), bought in – Beyeler, Basle – Private collection, Teheran, 1967.

Exhibitions: Zurich, 1964, no. 152 – Basle, Beyeler, 1966, no. 45 (col. ill.).

Description: *A large enclosed space receding sharply towards the centre: a man in grey with a beige hat in the foreground to the left of a woman in a light-coloured hat decked with roses and trimmed with a blue ribbon; further back and still further to the left, a second woman is silhouetted from behind in a floral dress. Other figures, clad in dark-blue, stand to either side of a salmon-pink railing on the right. A somewhat confused sketch revolving around the dark moustache vigorously delineated against the man's light-ochre face.* (AC)

The theory was briefly held that this composition might in fact be a sketch of a dinner party at the Pavillon d'Armenonville, painted in August 1902, at which Marcel Proust and some of his friends, among them Antoine Bibesco, were present. Writing to Vuillard the following year to ask if he might buy it, Proust lauded the 'unique point of intersection between [your] admirable talent, which has so often kindled my memory, and one of the most delightful and perfect hours of my life.'[1] However, careful examination of the photographs Vuillard took during a trip to London and Scotland in April 1908 with



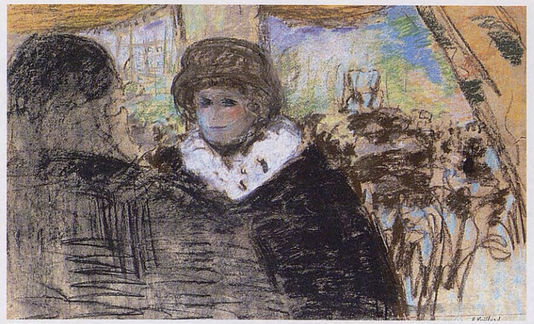
E. V., Lucy and Jos Hessel in a London park, 1908-09, photograph. Private collection.



E. V., Lucy Hessel on a train to London, 1908-09, photograph. Private collection.

the Hessels suggests that the work illustrated here may actually portray his friends, Jos and Lucy (see ill.). A number of them show Jos in a bowler hat like the one sported by the male figure, and Lucy with a white scarf wrapped around her hat and neck in much the same fashion as the scarf worn by the female figure. The setting may thus in reality be a grandstand at a racecourse: a number of the artist's photographs show Lucy and Jos observing the typically British ritual of going to the races. Moreover, Jos Hessel is clearly identifiable, albeit without his wife, in a preparatory sketch for the composition.

[1] Quoted by George D. Painter, *Marcel Proust*, London, Chatto & Windus, 1961, vol. I, p. 325.



VII-534



VII-535

VII-534
The Ermine Collar

c. 1908-10
Pastel on paper, 38.5 × 31.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hammer, New York – Knoedler, New York, 1982 – Current whereabouts unknown.

Description: *A couple in the foreground; a green background enlivened by a dark crowd thronging the space behind a row of columns.* (JS)

VII-535
Beer Glasses at the Moulin Rouge

c. 1908-10
Pastel on paper, 46 × 63 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – Jacques Dubourg, Paris, c. May 1967 – Sale, Christie's, London, 28 June 1968, lot 97 (ill.) – Sale, Christie's, London, 9 July 1971, lot 130 (ill.) – Alex Maguy, Paris – Private collection, Boston (Massachusetts).

Description: *Two men in bowler hats seated in front of their glasses of beer, looking off towards the left. The blue-grey shape of the fat drinker's shoulder stands out massively against a background suffused with milky light washing in through several windows. The orange-coloured patch of the tabletop on the left is divided by a ray of sunlight.* (AC)

VII-536
Two Glasses of Beer

1908-09
Pastel on paper, 48 × 53 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris – Current whereabouts unknown.

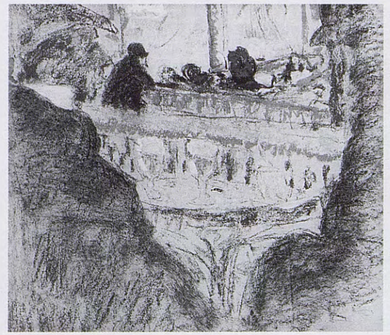
Description: *A pair of rather comical figures seen against the light. Their faces are mauve, their clothes green. On the café table between them stand two glasses of somewhat orange-coloured beer. In the background are several figures in black behind a pink and brown railing, and a lady with a red hat.* (AC)

VII-537
Fashionable Woman at the Moulin Rouge

c. 1908-09
Pastel on light-grey paper, 47 × 45 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Private collection, West Coast, United States – Guggenheim, Asher, New York – The Estate of Martin and Adele Ritt, United States – Private collection, United States.

Description: *A dainty female silhouette in a black dress and a hat adorned with white feathers, approaching several figures grouped haphazardly beneath the mauve and orange lighting of a cabaret entrance.* (JS)



VII-536



VII-537



VII-538



VII-539

VII-538
The Palais de Glace (?)

c. 1908-10
Pastel on cardboard, 50.5 × 64.5 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Y. Desseux, France – Sale, Palais Galliera, Paris, 28 Nov. 1971, lot 80 – Current whereabouts unknown.

Exhibition: Nice, Ponchettes, 1966 (ill.).

Description: *A quick sketch in reddish-brown and orange depicting a gallery in a music hall with bay windows in the background. Vivid yellow tones. A blue-green carpet on the left.* (AC)

VII-539
At the Moulin Rouge

1908-09
Pastel on grey paper, 47 × 64 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Alfred Ayrton, Monte-Carlo (Principality of Monaco), 1977 – Current whereabouts unknown.

Description: *Several figures silhouetted in black against a grey arcade, between an ochre-pink balustrade in the foreground and archways and throngs of people in the green background.* (JS)

VII-540
A *Restaurant Dansant*

c. 1908-10
Pastel on paper, 47 × 64 cm
Stamp 1, lower right
Current whereabouts unknown

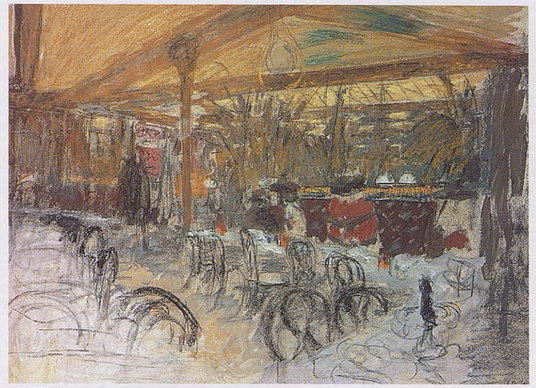
Provenance: Artist's studio – Current whereabouts unknown – Sale, Sotheby's, New York, 13 Nov. 1997, lot 316 (col. ill.), bought in – Current whereabouts unknown.

Bibliography: Chastel 1946, pp. 51 (ill.), 82.

Description: *Two couples dancing. The woman in the centre lifts the hem of her pink dress in a delightful waltzing gesture. Bright red patches on the left. A mauve table in the background, with several other figures silhouetted on the grey paper.* (AC)



VII-540



VII-541

VII-541
The Café Wepler (sketch)

c. 1908-10
Glue-based distemper, pastel and charcoal on paper, mounted on canvas, 53 × 72 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 24 June 1963, lot 44 (ill.), bought in – Sale, Galerie Motte, Geneva, 9 June 1967, lot 59[t] (ill.), bought in – Hallsborough Gallery, London – Sale, Sotheby's, London, 30 Nov. 1988, lot 422 (col. ill.) – Galerie de la Présidence, Paris – Private collection, France.

Description: *Several empty tables and chairs with black wooden backs; a few customers on a brown banquette at the centre; a ceiling tinged with yellow lamplight. A somewhat rudimentary composition.* (JS)

VII-542
The Café Wepler

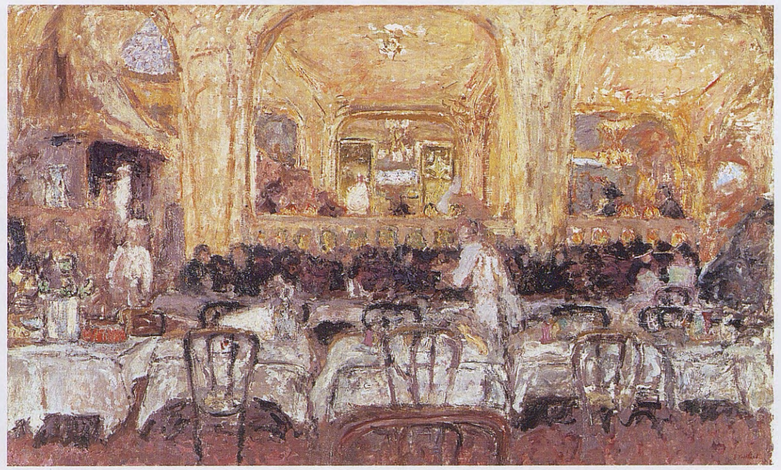
1908-10; reworked in 1912
Oil on canvas, 62.2 × 103.2 cm
Stamp 1, lower right
The Cleveland Museum of Art, Cleveland (Ohio), 1958.57

Provenance: Artist's studio – De Hauke, New York – Leonard C. Hanna, Jr., Cleveland – Gift of the Hanna Fund to the Cleveland Museum of Art, Cleveland, 1950.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 23 – Stockholm, Galerie d'Art Latin, 1948, no. 12 [*The Café Wepler*, 1922] – Basle, Kunsthalle, 1949, no. 204 – Vancouver, Art Gallery, 1953, no. 94 (ill.) – Cleveland-New York, 1954, p. 103 – New York, Wildenstein, Oct.-Nov. 1964, no. 39 (ill.) – Toronto, 1971, no. XII (col. ill.) – Pittsburgh, Carnegie, 1974-75, no. 29 (ill.).

Bibliography: Chastel 1954, p. 48 (ill.) – Francis 1954, pp. 6-7 – Cleveland 1958b, no. 82 (ill.); 1966, p. 182 (ill.) – Argencourt 1999, no. 221, pp. 632, col. figs. 221a, 633, 634.

Description: *In the foreground is a strip of mauve floor followed by a row of dark-brown bentwood chair backs and empty tables covered with white tablecloths. In the middle distance we see a row of diners seated on a banquette beneath huge mirrors separated by columns supporting a succession of arches. Reflections of the brightly lit restaurant scintillate in the mirrors. The black hood and orange blaze of a meat-grill are visible in the left background.* (JS)



VII-542



VII-543



VII-544

VII-543
The Restaurant

c. 1908-10
Oil on cardboard, 26.5 × 45 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – E. J. Van Wisselingh, Amsterdam – H.G. Hurdman, Netherlands – Sale, Phillips, London, 4 Dec. 1991, lot 6 (col. ill.) – Galerie Hopkins-Custot, Paris – Private collection, Paris.

Description: *A view of a restaurant interior with three rows of yellow spherical lamps suspended from the low, off-white ceiling seen in perspective, and reflected in several mirrors in the background. Under their bright glare rows of sketchy brown tables and chairs are ranged on either side of the composition. The table in the foreground is laden with plates; the others are surrounded by diners, mostly in brown, with contrasting white napkins. A waiter in black with a white apron stands in the middle of the beige-floored central aisle. Blue curtains and yellow lamps form bright accents against the mustard-colour walls.* (JS)

VII-544
Café Scene

c. 1908-10
Glue-based distemper on paper, mounted on canvas, 120 × 107 cm
Stamp 2, lower left
Neue Pinakothek, Munich (Germany), 13072

Provenance: Artist's studio – Nathan, Zurich (Switzerland) – Neue Pinakothek, Munich, 1960.

Exhibitions: Paris, Musée National d'Art Moderne, 1960-61, no. 742 – Munich, Haus der Kunst, 1964, no. 619; 1968, no. 105 (ill.) – Munich-Hamburg, 2001-02, no. 5, p. 57 (col. ill).

Bibliography: Martin 1961, pp. 249-250, 254, fig. 6 – Munich 1966, p. 96, fig. 49.

VII-545
Le Jardin de Paris

c. 1908-10
Oil on cardboard, 70 × 62 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Von Schumacher, Zurich (Switzerland), 1958 – Current whereabouts unknown.

Description: *Side view of a woman in the left foreground, turning her face towards us and wearing a purple blouse and a hat with green trimming. In the background two other habituées are seated, one of them with a large purple hat. A beige and brown harmony, with the cardboard support showing through extensively.* (JS)



VII-545

VII-546
The Pergola

c. 1908-10
Glue-based distemper on paper, mounted on canvas, 59.7 × 39.7 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Sotheby's, London, 4 Dec. 1968, lot 111 (ill.) – Mayor, London – Anthony Samuel, London – Sale, Christie's, London, 3 April 1990, lot 119 (col. ill.) – Current whereabouts unknown.

Description: *View of a restaurant, with dark-green foliage on the left. In the middle distance several diners, all of them rendered in grey, are seated at tables covered with pale-coloured tablecloths. In the centre stands a waiter in a white apron. A grey harmony, with the faces of the figures delicately tinged with pink.* (AC)



VII-546



VII-547

VII-547
The Yellow Chairs

c. 1908-10
Pastel on paper, 36 × 48 cm
Stamp 1, lower right
Art market, London

Provenance: Artist's studio – Private collection, Paris – Sale, Hôtel Drouot, Paris, 7 June 1982, lot 43 – Sale, Christie's, New York, 15 May 1986, lot 124 (col. ill.) – Sale, Hôtel Drouot, Paris, 16 June 1990, lot 67 (col. ill.) – Private collection.

Description: *Several trees at the foot of a brown embankment, with the artist's house top right. Their arid, black boughs stand out against the dazzling grey sky. A rough sketch.* (AC)

Provenance: Artist's studio – Kyra Gérard, Paris, 1970 – Alfred Ayrton, Monte-Carlo (Principality of Monaco) – JPL Fine Arts, London, 1987, subsequently Neffe-Degandt Fine Art, their successor, London.

Exhibitions: Salzburg, Salis, 1985, no. 24 (col. ill.) – London, JPL, 1988, no. 13 (col. ill.) – Salzburg-London, 1991, no. 39 (col. ill.).

Description: *Three bright-yellow chair backs behind a roughly delineated row of tables. A sketchy couple in Prussian blue in the centre, moving off down the road. A tent on the left, with a woman leaning on her elbows in the foreground. Trees on the right; blue sky and a vivid pink cloud. A witty, highly spirited composition.* (AC)

VII-548
La Jacanette at L'Étang-la-Ville

c. 1908
Glue-based distemper on paper, mounted on canvas, 71 × 90 cm
Stamp 1, lower right
Private collection

In 1907, Kerr-Xavier Roussel decided to have a new house built at L'Étang-la-Ville. It was to combine a home for his family and a vast studio. Its name, 'La Jacanette', was formed by running together the names of his two children, Jacques and Annette. Vuillard's old friend, Frédéric Henry (see I-90), was the architect. There is a substantial difference between the numerous photographs taken by Vuillard during its construction and this strange, isolated work, with its murky, almost Romantic fancy recalling that of a German Expressionist.



E. V., The new house under construction at L'Étang-la-Ville, 1907, photograph. Private collection.

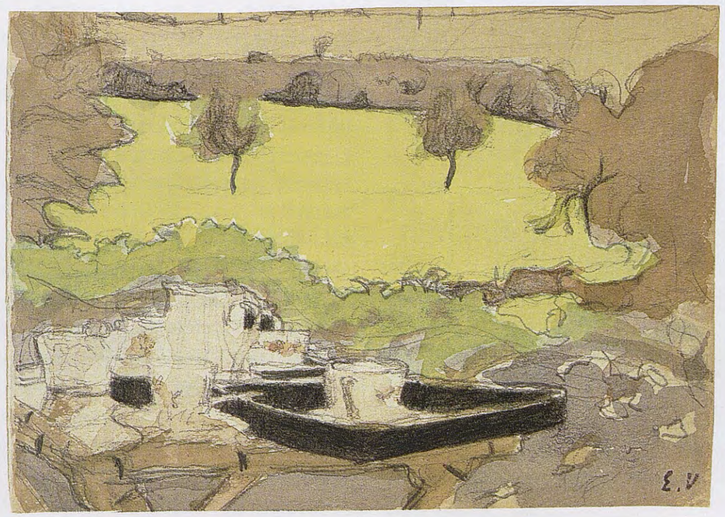


VII-548

VIII – Monsieur Vuillard's Travels (1898-1914)

Idleness is the beginning of all vice,
the crown of all virtues
Franz Kafka

Most of the old monographs on Vuillard leave us with the image of a shy man, deeply attached to Paris, who travelled relatively little. In a word, a stay-at-home. In fact, after 1898-99 Vuillard was gripped by a real passion for travelling that never left him. His second great discovery of a foreign land, after his trip to Holland and Belgium in 1892, was when he joined Maurice Denis and Jean Schopfer in Italy, seeing Venice and Florence in 1898; his opinion of Italian art, which he had criticized since 1893-94 as being too theatrical and pompous,[1] was changed by this sojourn. Thereafter he went travelling at regular intervals. In 1900 he was invited by Félix Vallotton to spend August and September at his family estate at La Naz, near Lausanne. The Swiss landscape inspired some of his luminous paintings (*Landscape at Romanel*, VIII-3 and see ill.); for a few weeks his style resembled that of Vallotton, smooth and objective. This was also his first long holiday with the Hessels, and particularly with Lucy, who now appears for the first time in his work (VIII-6). All of a sudden Misia begged him to save her from the clutches of the millionaire Alfred Edwards, who was becoming too insistent;[2] he joined her in Vienna in September and later in Rheinfelden – from where he brought back some wonderful watercolours. This extravagant episode demonstrates that Vuillard was still capable of romantically impulsive behaviour at an age when he seemed very sedate. In early 1901 he stayed with Misia and Thadée in Cannes, at a villa built by Stéphane Natanson in the Croix des Gardes neighbourhood. From this holiday he brought



E. V., *Landscape at Romanel*, 1900, graphite, colour pencils and watercolour on paper. Private collection.

◀ *Villa Les Écluses at Saint-Jacut-de-la-Mer* VIII-267 (detail).

back the first paintings in which the blue of the Mediterranean and the brilliant light of the south of France flood the pictorial surface. Looking at *Garden in Cannes* (VIII-16) we think of Bonnard, but the latter was not to discover the Côte d'Azur until some ten years later.[3] In February –March of 1901 Vuillard set off on an extensive trip to Spain with his new friends the Rumanian Prince Antoine and Prince Emmanuel Bibesco, who commissioned decors from him (VI-102, VIII-226.1 and VIII-226.2) and introduced him to a glittering society; the faithful Bonnard was also with them. Although no paintings came of this trip, he brought back lots of photographs (see ill.) that are among the most brilliant he ever took. And above all, he had his first sight of Zaragoza, Toledo and the Prado in Madrid,



E. V., Bonnard, Prince Antoine Bibesco and Vuillard in Spain, 1901, photograph. Private collection.

then in the south Cordoba and Seville, which made a lasting impression on him.[4] The paintings in the Prado were one of the most important discoveries of his life; he went back there in 1910, and the influence of Velázquez permeates many of his compositions. He also travelled to England, staying with Alfred Sutro, and in 1903 to Vienna with Misia and Thadée to see the sixteenth exhibition of the Vienna Secession in which several of his paintings were on show. However, the most important of Vuillard's 'travels' were his country holidays on the coasts of Normandy and Brittany, which began in 1901 (Vasouy) and continued until 1914. World War I was to cut short his last holiday in Normandy (Cricqueboeuf). But long before that, he had in his paintings literally *invented* the idea of the country holiday, that ritual break in the year between July and September that became an inseparable part of his creative processes. These vacations were not considered as a 'category' of his life in the early monographs on his work: they were not studied by Claude Roger-Marx or Jacques Salomon – both of whom did not know Vuillard before 1914 – nor by André Chastel. The artist rarely showed his holiday photographs from Normandy and Brittany, still less his diary, which only became available for consultation in the 1980s. Researchers had to wait for Annette Vaillant's wonderful memories in *Le Pain polka* (1974) and Belinda Thomson's monograph in 1988 to be able to catch the flavour of those seaside summer holidays where all one's friends were in a good mood again. It was, then, an essential aspect of the artist's existence, one of the landmarks of his life, although disregarded until recently.

What did a country holiday mean to Vuillard and his hosts? An art of refined leisure. What did people do? Embroidered, played cards and draughts, read, got up late and strolled gently down to the beach in the afternoon to make the most of the sunshine (a new attitude, it must be said, for society in the Belle Époque). The pleasure of going to spend part of the year on the Channel coast was in fact quite new, and seaside resorts like Deauville were of recent growth. The train journey took less and less time. It was during the summer holidays with the Hessels that Vuillard fine-tuned the technique of his photographs, the long days allowing him leisure to try out many different styles of framing. Some of these shots make him one of the most inspired photographers of the early twentieth century, ranking somewhere between Count Primoli and Jacques-Henri Lartigue: examples one would cite are the two white parasols on a pebble beach (see ill.), Lucy and Marcelle Aron seen from above below the terrace, and Lucy Hessel lying on the beach at Amfréville like a stranded mermaid (see ill.). We may say without fear of contradiction that for Vuillard the summer holidays were interchangeable. He could go from Vasouy to Amfréville, from Amfréville to Brittany, from Brittany to Cricqueboeuf quite imperturbably. Vuillard's vacations form a kind of complex unity of sea and sand, pebbles and *bocage* – sometimes rocks in Brittany – and gardens where lunch goes on for ever, on a pretty checked tablecloth (one



E. V., The Two Parasols, Lucy Hessel and Marcelle Aron, 1902, photograph. Private collection.



E. V., Lucy Hessel on the beach at Amfréville, 1905, photograph. Private collection.

can guess from the photographs that it is red and white) (see ill.). In the daytime he would usually set off armed with his notebook, in which he scribbled quick sketches, and sometimes his faithful Kodak slung across his shoulder. Annette Vaillant remembers: 'At breakfast-time Monsieur Vuillard's piercing eyes would go from the big table in the garden to his little notebook. He often said: 'Don't move!' Always looking like his portrait by Vallotton (see ill.) – in a round cap and a huge cloak in front of the grey sea, between Vasouy and Honfleur where the moving sand glitters – when Monsieur Vuillard appeared dressed like that in the morning, it was because rain was expected. Skies swollen with water like meadows. Fat slugs crossing the wet paths. Low tide under a washed sky in which the clouds are still rolling. Côte de Grâce. Estuary. Black shells of boats lying in the mud. Little glimpses of sailboats far off. Saint-Adresse.'[5] Jos always kept a room as a studio for the painter, most of the time in the outbuildings of the houses he rented. And Vuillard went on entertaining himself with his Journal, in which he recorded his impressions and the visitors who came in crowds to their smart villas; but we only know about the times after 1907. These seaside holidays were also an opportunity to meet new people and most of all to renew old friendships: 'I had the good fortune', wrote Romain Coolus in 1934, 'to meet Vuillard at the start of my career, in 1891 [...]. The thoughtful and tactful affection of mutual friends, by often inviting us together on holidays, enabled us to build up a real intimacy. Slow walks in the countryside, long talks by the fire, for example during this autumn in Burgundy where we forbade ourselves Paris until Christmas, gave us the chance to talk a great deal.'[6]

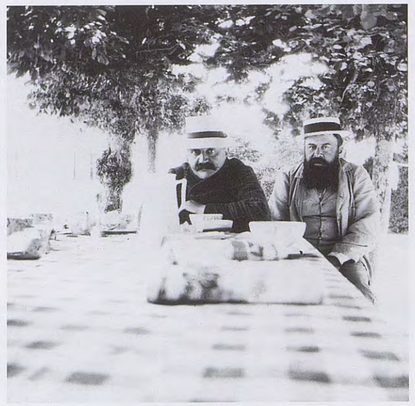
During his holidays Vuillard painted some masterpieces such as *Game of Draughts at Amfréville* (VIII-140), which we learned some time ago was painted from photographs taken looking down from his window in Château-Rouge, which he overlapped, and the unpublished *Twilight at Le Pouliguen*



Félix Vallotton, *Vuillard drawing at Honfleur*, 1902, oil on cardboard. Private collection.



E. V., Kerr-Xavier Roussel, Vuillard and Lucy Hessel at Château-Rouge, 1905, photograph. Private collection.



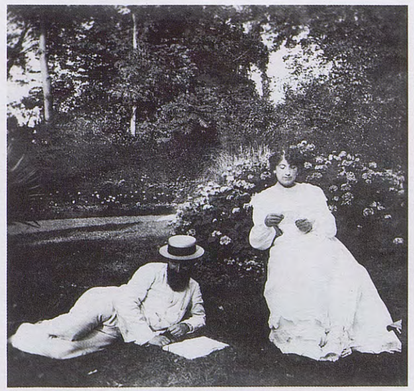
E. V., Jos Hessel and Tristan Bernard at Château-Rouge, 1905, photograph. Private collection.

(VIII-245). In these paintings he proved that he was really a twentieth-century artist: he then ventured to use distemper for easel paintings and spread his pigment in great swathes combining abstraction and dripping technique. Another masterwork, *The Straw Hats* (VIII-348), brilliantly frames Lucy, seen from behind beside the sea, with Annette Natanson's little sister Denise in her arms; it is also an ambiguous celebration of maternity, since Lucy had no children and grieved over the fact: Vuillard always slipped a subtle second level into the paintings that seem the most straightforward. Back in Paris he used the photographs, souvenirs and notebooks to construct large compositions such as *The Terrace at Vasouy* for Jean Schopfer in 1901 (VIII-37 and VIII-38), an immensely long panel which the purchaser's widow, Clarisse, asked him to cut in two in 1934, and *The Path* and *The Haystack* (VIII-226.1 and VIII-226.2), the first being the most massive portrait he ever painted of Lucy and the second a variation on a walk during the summer at Amfréville, both commissioned by the Bibesco princes. He was far from happy with these paintings and was to rework them endlessly in his studio until his death. Another great decorative cycle, the *Bois-Lurette Panels* (IX-159.1 to IX-159.13), was painted for the house occupied by the Bernheims in Normandy, more luxurious even than the one the Hessels were renting at the same time: Vuillard worked on the panels in three stages between 1911 and 1913. A constant in these three great cycles was that the artist imposed on his patrons the sight of his friends and admirers captured in restful laziness in the countryside; besides, Schopfer did not entirely appreciate Misia, while the Bernheims were not mad about Lucy Hessel. These panels do not present an elaborate iconography, unlike the one at Le Théâtre des Champs-Élysées (IX-221.1 to IX-221.10) and other later decorations such as *At the Louvre* (XI-169), but he transforms these afternoons among friends into true pieces of painting that can defy eternity. Vuillard often recomposed and modified the style of his panels; he even erased protagonists and, oddest of all, went back to his black-and-white photographs to rediscover the colours that he could no longer recall from memory alone.

It was also during these holidays that he tackled his most Fauve compositions, the ones that come strangely close to the new trend that was about to replace the Nabis in the esteem of the avant-garde critics. Two such were paintings he brought back in 1904, *Interior at Vasouy* (VIII-88) and *The Bedroom Giving onto the Garden at La Terrasse* (VIII-93), which are barbaric exercises in style with ranges of violet, red and green he had never before attempted. At Amfréville he met Proust who admired him and who undoubtedly used some of Vuillard's mannerisms and language when constructing the character of Elstir – but many other painters (Helleu!) rushed to impersonate Elstir. Proust had been struck by Vuillard's extreme simplicity of manner; he remarked to Reynaldo Hahn, while visiting him from Cabourg in his studio at Amfréville: 'I have been to see Vuillard who was wearing a blue workman's overall (rather too soft a blue, like an Augusta Holmès workman in a *Song of the Trade Guilds*). He keeps saying in an intense way 'a chap like Giotto, you know, and again a chap like Titian, you

know… knew just as well as Monet, you know, a chap like Raphael etc.' He has to say a chap every twenty seconds but he's a rare creature.'[7] It cannot be denied that the sense of time slipping away, the attention to snatches of phrases, fleeting emanations, unimportant things that accumulate and eventually deposit a dense sediment in the memory, are all obviously common to Vuillard and to Proust. The artist's attention, even keenest after a long holiday, to the slightest detail of clothing or psychology evoking a world that concerns us all brings him close to Proust. 'The edge of the wave', wrote Coolus of Vuillard, 'traces on the sand a line that may be aesthetically pleasing but is at the same time the graphic synthesis of the eternal laws of the cosmos.'[8] To our knowledge Vuillard scarcely ever refers to Proust in his Journal, nor does he mention reading him, unlike Mallarmé, as has been pointed out, and Paul Valéry, both of whom certainly influenced Vuillard more than did the author of *Time Lost.*

An important component of the holidays was the deepening of his relationship with Lucy Hessel. He painted major portraits, such as *Madame Hessel with a Green Hat* (VIII-145), of the woman whom his friends Roussel and Bonnard secretly mocked as 'Vuillard's dragon'.[9] He went for walks with her (see ill.) in the friendly countryside of Normandy. He visited the museums and monuments in the neighbourhood, and formed this amusing *ménage à trois,* which is hard to understand nowadays but was then not uncommon in bourgeois society, where people closed their eyes to this sort of attack on the laws of marriage. In any case, Jos kept mistresses on the side, and Vuillard often drew



E. V., Vuillard and Lucy Hessel at Vasouy, 1903-04, photograph. Private collection.



La Pointe de la Blanche at Saint-Jacut-de-la-Mer, postcard. Private collection.

him, indoors at Amfréville or Saint-Jacut (see ill.), reading in a corner, indifferent, leaving the field open to his favourite painter. Also, Vuillard was capable of occasionally lashing out at his dealer, as can be perceived in some paintings. And without a qualm he led the life of an ordinary couple with the imperious Lucy. Annette Vaillant, visibly distressed, describes one of the many wild arguments the artist had with his mistress in public. 'Monsieur Vuillard and Madame Hessel were sitting beside each other on the sand of the deserted beach where they had taken me one morning. Madame Hessel was wearing a large gardening hat tied on with a white muslin scarf. I was playing a little behind them, digging a hole. The tone of their conversation became angry, and I looked up. The back of Monsieur Vuillard's neck was turning a purplish red. I had never seen a lady and a gentleman arguing, and Monsieur Vuillard was certainly in a temper. He was speaking quickly in a jerky voice that didn't sound like him at all. Madame Hessel kept interrupting him, as if she were very angry too. As much surprised as frightened by this incomprehensible scene, I set about shovelling my sand while I waited for the end of a storm that I didn't dare whisper a word about to anybody.'[10] In his diary Vuillard often recorded 'shouting, tears', 'go back to my room' after an argument with Lucy about the most apparently trivial things. A few examples will suffice: at Pouliguen in 1908, 'violent scene after lunch with Lucy explanation';[11] at Saint-Jacut in 1909, 'Another scene in Lucy's room. Go back to my room. bewildered. bad night',[12] and so on. Furthermore, Lucy brought to his photographs and his painting the taste of an easy *farniente.* She moved from one work to the next in her floating white negligee; she was a sort of tutelary goddess of the hearth, necessary from now on to Vuillard's peace of mind.



E. V., Marcelle Aron and Lucy Hessel on the beach, 1902, photograph. Private collection.



E. V., Marcelle Aron at the top of the stairs at Château-Rouge at Amfréville, 1905, photograph. Private collection.



E. V., Lucy Hessel, Romain Coolus, Tristan Bernard and Marcelle Aron in the car, 1901, photograph. Private collection.

Lucy was accompanied by a truly inseparable sister – in actual fact her cousin – Marcelle Aron, Tristan Bernard's mistress and later his wife (see ill.). They had been brought up together, and there was no question of Lucy going off to the country without Marcelle, who shared her indolent tastes. Vuillard took some marvellous shots of them (see ill.), probably among his best photographs ever. Apparently he was surrounded by old friends like Romain Coolus, Tristan Bernard (see ill.) and lesser-known people like André Picard, the boulevard theatre playwright. They were soon joined by the Savoirs, Léon Blum's brother René and many others who added to the gaiety of these country holidays before 1914.

Visits from the Nabis, on the other hand, were fairly infrequent, except for Roussel, and quite often Vuillard would rent a small house for his mother, generally an outbuilding or a hotel room in the neighbouring town so that she could spend part of the summer with him. And so the painter created a reassuring family world in a holiday décor that changed every year yet always stayed the same.

[1] E. V., Journal, 13 July 1894: 'stroll to the Louvre with Bonnard […] Soon bored with the Italians. How wrong to call these primitives. What could be more rhetorical and less sensitive than Credi, Botticelli (I mean the drawing in the first gallery, Pisano, the Signorelli drawings). Apart from the Taddeo Gaddi'; and on 16 July 1894: 'Rushed to Cluny yesterday […] Difference from the Italians. These tapestries are as important, as skilful as a Veronese.'

[2] She ended by divorcing Thadée in 1904. Misia entrusted to Vuillard the sordid negotiations between Thadée and Alfred Edwards, whom she married in 1905.

[3] Bonnard's reaction on discovering Saint-Tropez in 1909 is famous: 'I was carried away as though in the Arabian Nights. The sea, the yellow walls, the reflections as colourful as the lights'; quoted in Terrasse 1988, p. 108.

[4] See Wilson-Bareau 1986, pp. 37-46.

[5] Vaillant 1974, p. 111.

[6] Coolus 1934, p. 65.

[7] Letter from Marcel Proust to Reynaldo Hahn, 1 or 2 September 1907, in Marcel Proust, *Correspondance,* Kolb, 1970, Paris, vol. VII, p. 267.

[8] Coolus 1934, p. 72.

[9] An ironic allusion to a celebrated operetta, *Le Dragon de Villard.*

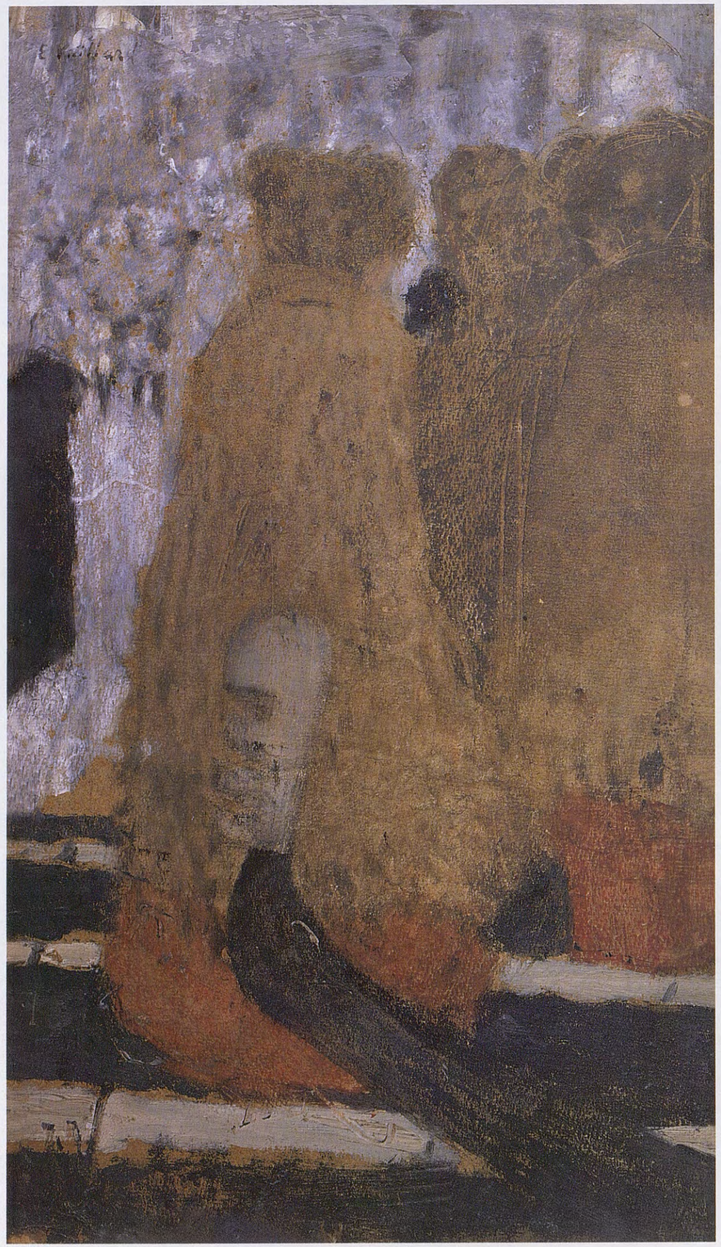
[10] Vaillant 1974, pp. 96-97.

[11] E. V., Journal, 14 August 1908, II.1, fol. 61r.

[12] Ibid., 1 August 1909, II.3, fol. 17v.



The Straw Hats ▶
VIII-348 (detail).



VIII-1

VIII-1
The Gondola

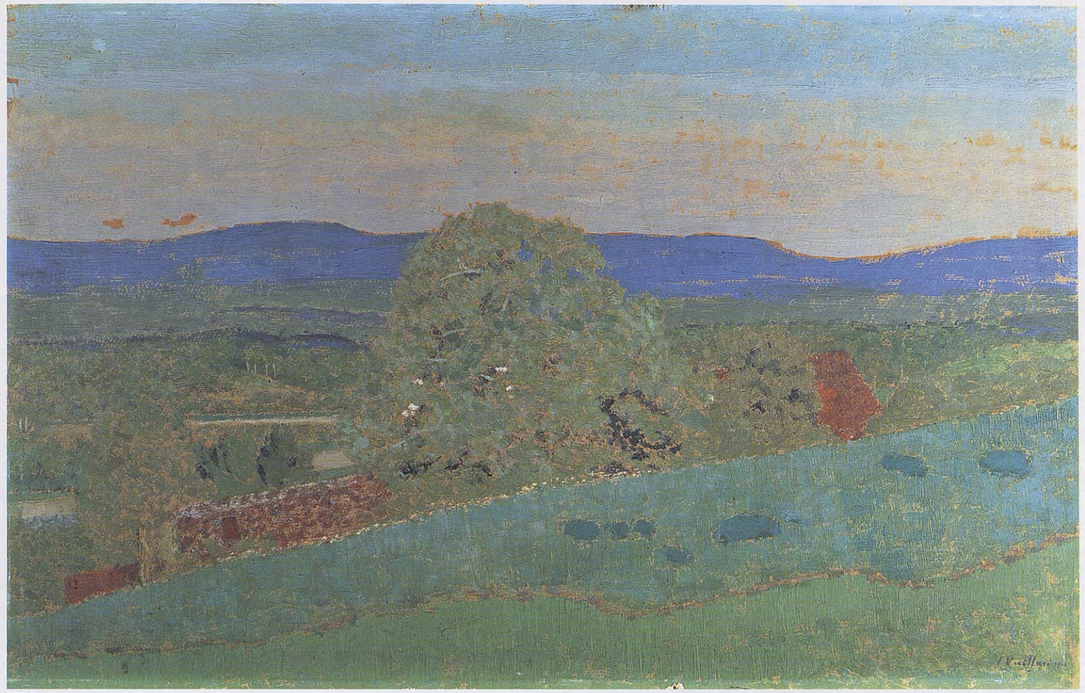
1899
Oil on cardboard, 39 × 22.5 cm
Stamp 1, upper left
Dated on the rear: *99*
Current whereabouts unknown

Provenance: Artist's studio – Charles Nisenbaum, Paris – Sale, Sotheby's, London, 29 June 1983, lot 27 (col. ill.) – Current whereabouts unknown.

Vuillard left us a great many photographs (see ill.) of his visit to Venice in April 1899, but only one painting. Exotic – or rather, tourist-like – subject-matter of this kind is extremely rare in Vuillard's œuvre. The composition of the painting is different to that of the photographs. The rounded shape of a little bridge can be made out in this nebulous sketch. Note the astonishing detail of the red robes beneath the overcoats, which adds to the fairy-tale atmosphere of the whole.



E. V., Gondolas in Venice, photograph. Private collection.



VIII-2

VIII-2
The Blue Hills

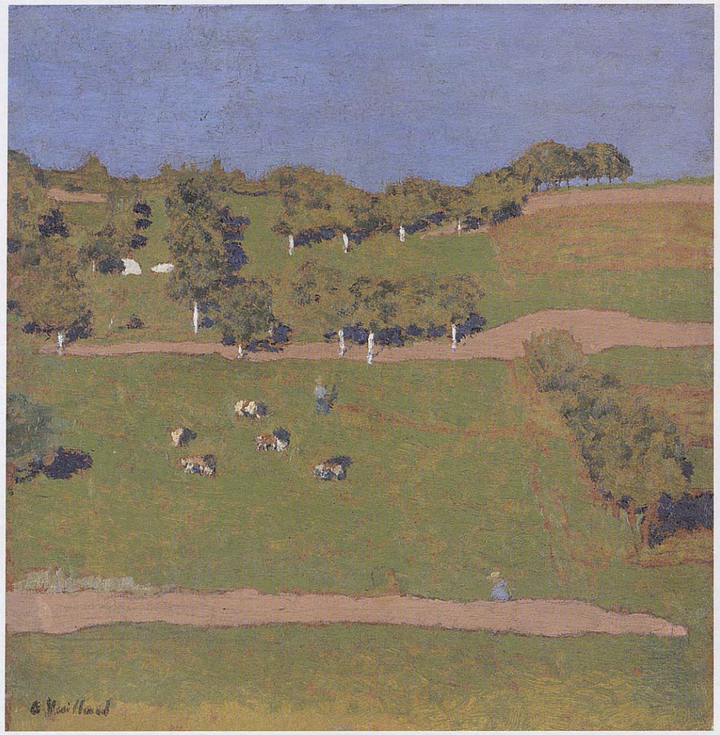
1900
Oil on cardboard, 42.5 × 68 cm
Signed and dated, lower right:
E Vuillard 1900
Kunsthaus Zürich, Zurich (Switzerland), Inv. Nr. 1412

Provenance: Druet, Paris – Bernheim-Jeune, Paris (stock no. 17553, *Les Collines bleues*), 15 June 1909, 360 F – Paul Vallotton, Lausanne (Switzerland), 8 Feb. 1910, 800 F – Hans Schuler – Schuler bequest to Kunsthaus Zürich, Zurich, 1920.

Exhibitions: Zurich, Kunsthaus, 1935, no. 803 – Milan, Palazzo Reale, 1959, no. 43 (ill.) – Rotterdam, Boijmans Van Beuningen, 1963, no. 109 – Hamburg-Frankfurt-Zurich, 1964, no. 37 (ill.) – Munich, Haus der Kunst, 1968, no. 64 (ill.) – Paris, Orangerie, 1968, no. 107 (ill.) – Tokyo-Osaka-Fukuoka, 1979-80, no. 84 (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 92, p. 196 (col. ill.) – Zurich-Paris, 1993-94, no. 181 (col. ill.) – Winterthur, Villa Flora, 1997-98, no. 46, p. 63 (col. ill.) – Lausanne, 2000-01, no. 40, p. 37 (col. ill.).

Bibliography: Schweicher 1955, col. pl. 6 – Zurich, Kunsthaus, 1959, p. 91 – Cartier, Negri 1964, p. 108 (ill.) – Abbate 1966b, p. 20, col. fig. 7 – Russoli 1966, col. pl. 13 – Barilli 1967c, pp. 131, 133 (col. ill.) – Dugdale 1967a, col. pl. 13 – Koella 1970, p. 136 – Perucchi-Petri 1972, no. 2, pp. 42-50, col. pl. 5 – Russoli, Martini 1973, col. pl. 13 – Koella 1991, p. 170, fig. 205.

Description: *In the foreground is a jade-green and bluish field of wheat. At the centre of the composition, set round with brown roofs, is a yellow tree that interacts subtly with the greens of the land. The hills on the horizon are cobalt blue; the sky, a milky blue streaked with thin mauve and yellow clouds.* (JS)



VIII-3

VIII-3
Landscape at Romanel

1900
Oil on cardboard, 36.9 × 35.8 cm
Signed, lower left: *E Vuillard*
Virginia Museum of Fine Arts, Richmond (Virginia), Collection of Mr and Mrs Paul Mellon, Acc. no. 83.61

Provenance: Purchased from the artist by Paul Vallotton, Lausanne (Switzerland), 16 Dec. 1925, 5,000 F – Paul Mellon, Upperville (Virginia) – Mellon gift to the Virginia Museum of Fine Arts, Richmond, 1983.

Exhibitions: Basle, Kunsthalle, 1949, no. 5 – Berne, Kunsthalle, 1951, no. 185 – Paris, Musée National d'Art Moderne, 1955, no. 40 [*Souvenir de Romanel*] – Mannheim, Kunsthalle, 1963-64, no. 314a.

Description: *Above the green pastures, the blue stain of the sea, like the sky.*

zenith, creates a trompe l'œil effect: at first glance, the landscape might be mistaken for a sloping hill with a band of blue sky along the top. In a meticulous preparatory drawing found in Vuillard's 'Romanel' sketchbook (see ill.), the painter notes the precise colours of the lakeshores ('green and grey-blue') and positions the cows in the meadow (without, however, indicating their shadows). Several Vallotton paintings from this period depict the same landscape, among them the 1900 *Lake Geneva, Evening Light* (see ill.). There



Félix Vallotton, *Lake Geneva, Evening Light*, 1900, tempera on cardboard. Private collection.

is also a handsome watercolour by Vuillard in which the meadows at Romanel are depicted with the same apple trees and, in the foreground, a breakfast tray (see ill. p. 821).

In September 1900, Vuillard stayed with the Vallottons at the Château de La Naz, their summer home at Romanel, near Lausanne. This fine landscape is set out vertically in tiers, like a theatre decor. Never had Vuillard come quite so close to the style of Vallotton, with the pure blue of the lake seen from above, as shown by the shadows cast by the cows. The strong sun, which has not yet reached its



E. V., preparatory drawing for *Landscape at Romanel*, in the *Romanel Sketchbook*, graphite on paper, 8.4 x 11.6 cm. Private collection.



VIII-4

VIII-4
Herd of Cows

c. 1900
Oil on cardboard, 27 × 60 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Paul Vallotton, Lausanne (Switzerland) – Sale, Phillips, New York, 13 May 1985, lot 86 (col. ill.) – Private collection – Sale, Phillips, New York, 12 May 2000, lot 108 (col. ill.), bought in – Private collection.

Exhibition: Lausanne, Vallotton, 1981-82, no. 57.

Description: *A herd of cows, some brown, some white, lying in a meadow under the blue-green leaves of apple-trees.* (AC)

VIII-5
Swiss Landscape

1900
Oil on cardboard, mounted on hardboard, 40.6 × 81.9 cm
Signed, lower left: *E Vuillard*
Memphis Brooks Museum of Art, Memphis (Tennessee), Acc. No. 55.48

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 10932, *Paysage de Suisse*), 10 Oct. 1900, 600 F – Louis Bernard, Paris, 10 Oct. 1900, one of a lot of four, including VII-125 and paintings by Roussel and Espagnat, 5,000 F for the lot – Bernard sale, Hôtel Drouot, Paris, 11 May 1901, lot 62 – Bernheim-Jeune, Paris (stock no. 11618), 650 F – Paul Gallimard, Paris, 11 May 1901, with a painting by Eugène Lami (Bernheim-Jeune, stock no. 11590), 1,000 F – Paul Cassirer, Berlin, 1929 – Georges Lévy, Paris – Israel Collection, New York – Wildenstein, New York, 1955 – Mr and Mrs Hugo Dixon, Memphis, 1955 – Dixon gift, subject to usufruct, to the Memphis Park Commission for Memphis Brooks Museum of Art, 1955; on loan to the Dixon Gallery and Gardens, Memphis, Jan. 1976-Jan. 1977; Memphis Brooks Museum of Art, Memphis.

Exhibitions: Houston, Shamrock Hotel, 1952, no. 72 – Cleveland-New York, 1954, pp. 80 (col. ill.), 102 – Vevey, Musée Jenisch, 1954, no. 214 – New York, Wildenstein, Oct.-Nov. 1964, no. 24 (ill.) – Memphis, Dixon, 1976-78, no. 14 or 19, and 1996.

Bibliography: Chastel 1954, p. 28 (col. ill.) – Duthuit 1954, p. 28 – Milkovich 1977, pp. 94, no. 43, 95 (ill.).

Description: *Panoramic view of a stretch of countryside, with a grass verge and the trunk of a tree to the left of centre. To the right is an apple-tree weighed down with red apples and, further back, a road lined with trees.* (JS)



VIII-5



VIII-6

VIII-6
Lucy Hessel at Romanel

1900
Oil on cardboard, 46 × 70 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris, 1942 – Current whereabouts unknown.

Exhibition: Paris, Carré, 1942, no. 18 [*Femme couchée au bord d'un lac*, c. 1898].

It has often been written, and the tradition has taken hold, that Vuillard first met Lucy Hessel at Romanel. In actual fact, he met her earlier than that; a note in his Journal mentioning '1st meal at Hessel rue d'Argenteuil' can be dated to 1895.[1] It would be more accurate to say that Vuillard's Swiss holiday in 1900 was the first time he and Lucy had slept under the same roof. The preparatory drawing for this painting (see ill.) is covered with handwritten notes, such as 'little wreathes of white smoke contrasting sails on boats'.



E. V., preparatory drawing for *Lucy Hessel at Romanel*, graphite on paper, 9.1 x 11.6 cm. Private collection.

[1] E. V., Journal, MS 5397, notebook 2, p. 12v.

VIII-7
By the Lake

1900
Oil on cardboard, mounted on cradled panel, 45 × 60.5 cm
Stamp 1, lower left
Private collection, United States

Provenance: Artist's studio – Renou et Colle, Paris – Lefevre, London, 1949 – Sam Salz, New York, 1953 – Richard S. Zeisler, New York, 1953 – Private collection, United States.

Exhibitions: London, Wildenstein, June 1948, no. 33 [*Low Tide*] – Paris, Charpentier, 1948, no. 69bis – London, Lefevre, 1949, no. 75 – Cleveland-New York, 1954, pp. 78 (ill.) [*Near Cricquebœuf*, 1905], 103.

Bibliography: Preston 1971, p. 36.

Description: *In the right foreground is a blue fishing-smack with an ochre interior, lying on the sand, and, further back, two boats with green and ochre hulls, ochre masts and lowered white sails, reflected on the mauve water, which shades into blue and green on the horizon. A green headland juts out into the lake at top left. The water is spangled with white highlights, and the sky is a greyish mauve.* (AC)



VIII-7



VIII-8

VIII-8
The Roof, Window Overlooking Lake Geneva

1900
Oil on cardboard, 62 × 49 cm
Signed and dated, lower left:
E Vuillard 1900
Private collection, Switzerland

Provenance: Paul Freiherrn von Merling, Berlin, 1900 – Gift to the Nationalgalerie, Berlin, 1906 – Museum sale: Bernheim-Jeune, Paris (stock no. 25963, *Le Toit*), 28 May 1929 – Georges Renand, Paris, 29 May 1929, part of a lot of 3 with VII-98 and VII-226, 100,000 F – Sale, Hôtel Rameau, Versailles, 31 May 1951, lot 109 (ill.) – Pierre Berès, Paris, 1952 – Feilchenfeldt, Zurich; Walter Feilchenfeldt, Zurich – Private collection, Switzerland.

Exhibitions: Rotterdam, Boijmans Van Beuningen, 1963, no. 108 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 39 (ill.) – Munich, Haus der Kunst, 1964, no. 616 (ill.) – Berlin, Haus am Waldsee, 1965, no. 53 (col. ill.) – Munich, Haus der Kunst, 1968, no. 63 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 50 (ill.) – Lyons, 1990, no. 91, p. 87 (ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 55, p. 82 (ill.) – Zurich, 1993, no. 180 (col. ill).

Bibliography: Berlin 1908, p. 140, no. 1036 – Roger-Marx 1946a, p. 64 – Troendle 1949, p. 173 (ill.) – Denis 1957b, p. 55 – Marinelli 1972, p. 27 – Thomson 1988, p. 64, col. pl. 46.

Description: *Framed by a brown shutter on the left and some foliage on the right, a grey roof punctuated with white highlights looms up under a pale green horizon.* (AC)

VIII-9
The Swiss House

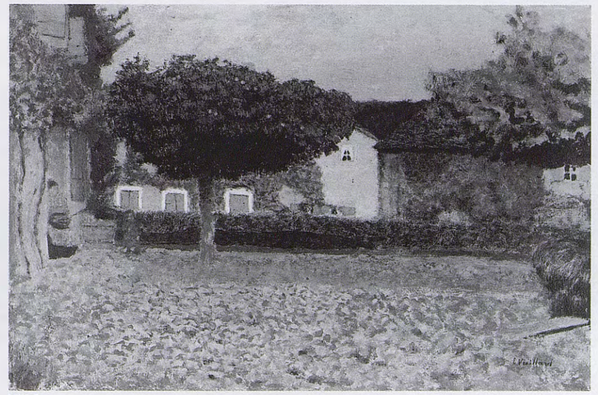
1900
Oil on cardboard, 39 × 60 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 10934, *La Maison suisse*), 10 Oct. 1900, 700 F – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Jos Hessel, Paris – Jean Laroche, Paris; Jacques Laroche, Paris, c. 1938 – Private collection, Switzerland, c. 1949.

Exhibitions: Le Havre, Hôtel de Ville, 1907, no. 71 – Prague, Manes, 1907, no. 97 – Paris, Bernheim-Jeune, Feb. 1908, no. 33 – Zurich, Kunsthaus, 1908, no. 101 – Brussels, Musée de Peinture Moderne, 1910, no. 193 – Budapest, Ernst-Museum, Sept.-Oct. 1913, no. 64 – Paris, Musée des Arts Décoratifs, 1938, no. 97 [*Paysage aux environs de Lausanne*] – Basle, Kunsthalle, 1949, no. 22 [*La Longeraie, Romanel*] – Neuchâtel, Musée d'Art et d'Histoire, 1956, no. 186.

Bibliography: Escholier 1937, p. 22 (ill.).

Description: *View of La Longeraie, a house rented by Paul Vallotton at Romanel and here partly concealed by a hedge and a tree pruned in the shape of a parasol. The shuttered windows are framed in white.* (JS)



VIII-9



VIII-10

VIII-10
In the Vallottons' Garden

1900
Oil on cardboard, 26.8 × 111 cm
Signed, lower left: *E. Vuillard*
Staatsgalerie Stuttgart, Stuttgart (Germany), Inv. Nr. 2737

Provenance: Alfred Sutro, London, c. July 1903 – Lefevre, London – Étienne Bignou, Paris, 1936 – E. Gilson, Paris – Beyeler, Basle (Switzerland), 1950 – A. Rosenberg, Zug (Switzerland) – Stephanie Maison, London – Staatsgalerie Stuttgart, Stuttgart, 1966.

Exhibitions: Toronto-San Francisco-Chicago, 1971-72, no. 44 (ill.) – Lyons, 1990, no. 93, pp. 156-157 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 51, p. 78 (col. ill.) – Chicago-New York, 2001, no. 71, p. 227 (col. ill.).

Bibliography: Lauts 1966, p. 254 – Beye, Löcher 1968, p. 194 – Kozloff 1971, p. 67, fig. 2 – Groom 1993, pp. 151-152, col. fig. 241; exhib. cat., Chicago-New York, 2001, pp. 226, 227 (col. ill.), 228.

The elongated format of this composition is one of the most radical ever to be employed by Vuillard. The predominantly milky tones are rent by magnificent patches of sunlight gleaming through the vegetation, and the frieze-like border of decorative vegetation running along the top is faintly reminiscent of the *Desmarais Panels*. The figures are fairly easy to identify. Facing the viewer, in a straw hat that recalls the headgear sometimes encountered in ancient Greek tanagras, is Gabrielle, sister of Josse and Gaston Bernheim, who had married Vallotton the previous year (a contemporaraneous photograph by Vuillard shows her against precisely the same background and identically attired – see ill.). On the right is Vallotton in his cap, and, seated next to him, Jos Hessel's sister, Louise. The black-haired woman with her back to the viewer is Lucy Hessel, next to whom are two boys, one of them certainly Gabrielle Rodrigues' son, Jacques. The photographs Vuillard employed (see ill.) must have been taken the same day and are further evidence, should any be needed, of just how 'unphotographic' the painter's pictorial vision was, for he took a multitude of snapshots which served solely to keep the image fresh in his memory to produce this provocatively Synthetist composition of an extremely unusual format. Patches of sunlight shimmer on the wall and dapple the background.



E. V., Gabrielle Vallotton at Romanel, 1900, photograph. Private collection.



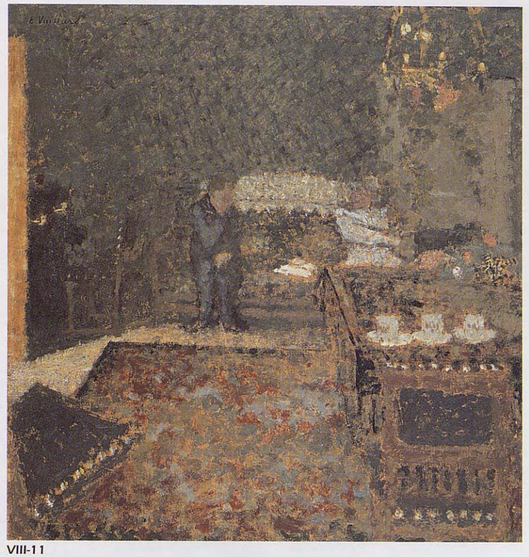
E. V., Louise Hessel and Vallotton at Romanel, 1900, photograph. Private collection.

VIII-11
Félix Vallotton's Dining-Room at La Naz

1900
Oil on cardboard, 50.5 × 48 cm
Signed, upper left: *E Vuillard*
Kunstmuseum Bern, Berne,
Inv. Nr. G 1983.11

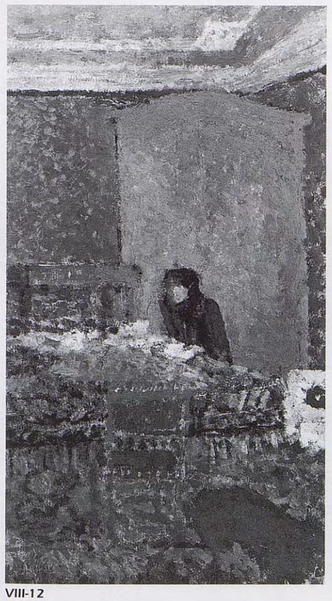
Provenance: Paul Vallotton, Lausanne (Switzerland) – E. von Steiger-Pinson – Steiger-Pinson bequest to the Kunstmuseum Bern, Berne, 1983.

Exhibitions: Zurich, Kunsthaus, 1932, no. 130 [*Intérieur à Romanel*, 1893-95] – Basle, Kunsthalle, 1949, no. 7 – Paris, Musée National d'Art Moderne, 1955, no. 197 – Milan, Palazzo Reale, 1959, no. 42 – Zurich, 1964, no. 145 – Lausanne, Vallotton, 1973, no. 7 (col. ill.); 1981-82, no. 55 (col. ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 90, p. 204 (col. ill.) – Frankfurt, Kunstinstitut, 1998-99, no. 84, pp. 274, 275 (col. ill.) – Lausanne, 2000-01, no. 39, p. 28 (col. ill.).



VIII-11

Description: *The dining-room of the Vallotton's summer home at Romanel, near Lausanne, with two figures seated on a sofa in the centre background. On the right is a table with three coffee-cups standing in a row, and, above this, a chandelier.* (JS)



VIII-12

VIII-12
Breakfast at La Naz

1900
Oil on cardboard, 58 × 33 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: *A brown-haired young woman dressed in very dark blue, seated at a breakfast-table with a bright red patch on the left. Her figure stands out sharply against the large grey cupboard in the background. On the right is a small, light-hued table covered with a white doily, and, in the foreground, a studded chair and a shape possibly denoting a dog. The white mouldings on the dark ceiling are curiously drawn.* (JS)

VIII-13
The Dining-Room at La Naz

1900
Oil on cardboard, 61.5 × 78.2 cm
Signed, lower right: *E Vuillard*
Inscribed on rear: *Peint à La Naz*
Tel Aviv Museum of Art, Tel Aviv (Israel)

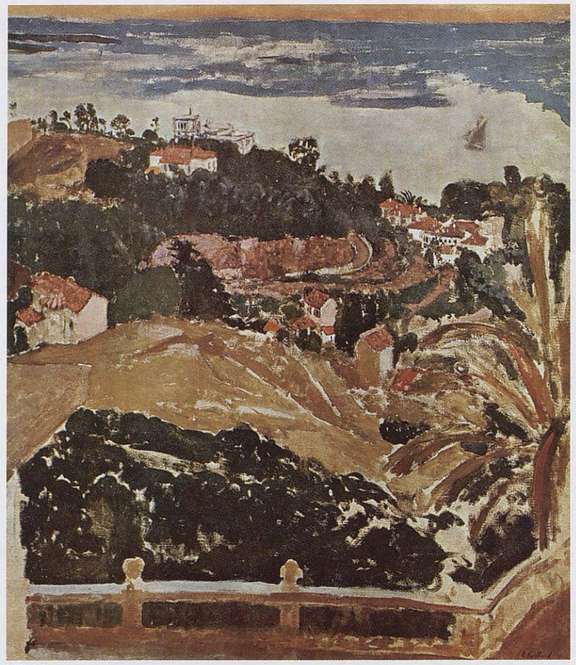
Provenance: Jos Hessel, Paris – Georges Simon, Paris – Galerie Schmit, Paris, c. 1973 – Algur H. Meadows, Texas, c. 1978 – Sale, Christie's, New York, 3 Nov. 1982, lot 8 (col. ill.) – Moshe and Sara Mayer Collection; on loan to the Tel Aviv Museum of Art, Tel Aviv.

Exhibitions: Paris, Schmit, 1973, no. 62 (col. ill.); 1977, no. 79 (col. ill.) – Dallas, Museum of Art, 1978, no. 53 (ill.).

Bibliography: Tel Aviv 1999, pp. 84, 85 (col. ill.).



VIII-13



VIII-14

VIII-14
The Croix-des-Gardes in Cannes

1901
Oil on canvas (?), 73.6 × 63.5 cm;
originally 78 × 90 cm
Stamp 1, lower right
Art market, San Francisco (California)

Provenance: Artist's studio – Lefevre, London – Sam Salz, New York – Edward G. Robinson, Los Angeles (California); Mrs Edward G. Robinson, Beverly Hills (California) – Sale, Palais Galliera, Paris, 18 March 1964, lot 58 (col. ill.), bought in; Jane Robinson Sidney, Beverly Hills – Sale, Christie's, New York, 17 May 1983, lot 35 (col. ill.) – Private collection, Los Angeles – Montgomery Gallery, San Francisco, 1995.

Exhibition: London, Lefevre, 1963, no. 22 (ill.).

Description: *View from a terrace, with a dark-green landscape and red roofs, and a green and blue sea emphasized by a blue and red line on the horizon. A quick sketch.* (AC)

VIII-15
Landscape in Provence

1901
Oil on canvas, 23 × 46 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sam Salz, New York – Lefevre, London, c. 1963 – Private collection.

Exhibition: London, Lefevre, 1963, no. 21 (ill.).

Description: *Elevated view of the red roof and sunlit gable of a farmhouse and garden.* (JS)



VIII-15

VIII-16
Garden in Cannes

1901
Oil on paper, mounted on canvas (?),
77 × 106 cm
Signed, lower left: *E. Vuillard*
The Metropolitan Museum of Art, New York, Gift of Mr and Mrs Nathan L. Halpern, 65.218

Provenance: Thadée Natanson, Paris – Thadée Natanson sale, Hôtel Drouot, Paris, 13 June 1908, lot 56 [*Le Jardin de Cannes*] – Félix Fénéon, Paris, 1,600 F – Fénéon sale, Hôtel Drouot, Paris, 4 Dec. 1941, lot 87 (ill.) – Renou et Colle, Paris – Jacques Roussel, Paris – Sale, Hôtel Drouot, Paris, 15 Dec. 1943, lot 103 (ill.), bought in – Sam Salz, New York – Nathan L. Halpern, New York – Halpern gift to The Metropolitan Museum of Art, New York, in 1965.

Exhibitions: Paris, Bernheim-Jeune, 1914, no. 58 – Lyons, 1929, no. 104a – Paris, Bernheim-Jeune, 1938 – Paris, Charpentier, 1947-48, no. 166 – Stockholm, Galerie d'Art Latin, 1948, no. 14 [*Le Palmier*, 1925] – Basle, Kunsthalle, 1949, no. 231 – Munich, Kunstverein, 1959, no. 46 – Phoenix, Art Museum, 1967-68, no. 21 (ill.).

Bibliography: *Beaux-Arts*, no. 45, 21 Nov. 1941, p. 15 (ill.) – Wildenstein 1964, no. 233 – Preston 1971, p. 17, fig. 11.

Description: *The dark, fan-shaped leaves of a line of palm-trees leading down to the sea. The latter, dotted with boats, fills most of the upper part of the picture, leaving only a thin line of sunlit sky along the top edge.* (JS)

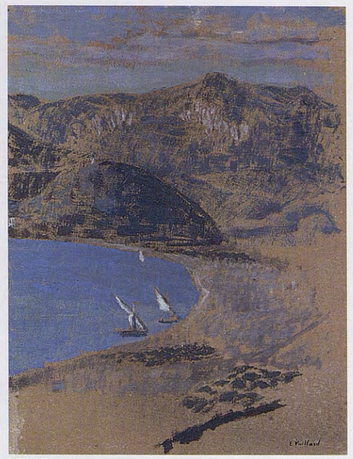
The turn of the century saw Vuillard setting out to conquer new horizons: Switzerland, Italy, Spain. Here, we see for the first time in the painter's work the luxuriant vegetation of the Mediterranean, with its palm-trees and its brightly coloured landscape (pink buildings, yellow hills, indigo-blue sea). The painter worked out the grouping of the different elements in a highly detailed preparatory drawing (see ill.), in which the shade of the palm-trees is marked 'blue'. For Vuillard, as for Renoir or Signac before him, the Côte d'Azur was like a mirage of the East, as it was shortly to be for Bonnard, too, and indeed for the pre-First World War generation as a whole.



E. V., preparatory drawing for *Garden in Cannes*, graphite on paper, 10.2 x 20.2 cm. Private collection.



VIII-16



VIII-17

VIII-17
The Inlet

1901
Oil on cardboard, mounted on cradled panel, 47 × 36 cm
Stamp 1, lower right
Musée d'Art et d'Histoire, Geneva, Inv. 1990-0057

Provenance: Artist's studio – Hector Brame, Paris – Private collection, Switzerland – Musée d'Art et d'Histoire, Geneva, 1990.

Description: *A small cove seen at sunset, with sail-boats and a greenish sky and the last rays of the sun falling in pink patches over the top of the rugged blue hills.* (AC)



VIII-18

VIII-18
Cannes, Garden by the Mediterranean

1901
Oil on cardboard, mounted on hardboard,
28 × 33.5 cm
Signed, lower right: *E. Vuillard*
Carnegie Museum of Art, Pittsburgh (Pennsylvania), 65.17.3

Provenance: Ernest Coquelin Cadet, Paris, 1901 – Coquelin Cadet sale, Hôtel Drouot, Paris, 26 May 1909, lot 52 [*Cannes*] – Gaston Bernheim de Villers, Paris, 960 F – Sale, Galerie Charpentier, Paris, 7 Dec. 1954, lot 47 (ill.) – Knoedler, New York – Sale, Sotheby's, New York, 14 April 1965, lot 78 (ill.) – Carnegie Museum of Art, Pittsburgh, in part purchased with funds contributed through the generosity of Mrs Alan M. Scaife and her family.

Exhibitions: Paris, Grandes Serres, 1901, no. 991 – Paris, Musée des Arts Décoratifs, 1938, no. 78 [*Jardin au bord de la Mediterranée*] – Paris, Bernheim-Jeune, 1938, no. 61 – Pittsburgh, Carnegie, 1965, no. 25 – Rochester, Memorial Art Gallery, 1984, no. 76 (ill.).

Bibliography: Chastel 1946, p. 30 – Roger-Marx 1946a, pp. 64, 158 – Charensol 1955, pl. 11 – *Carnegie Magazine*, Sept. 1965, p. 227 (ill.) – *GBA* 67, supplement, no. 1165, Feb. 1966, p. 67, fig. 262 – Pittsburgh 1973, pp. 175-176.

Description: *On the right is a figure dressed in reddish-brown, leaning on a balcony overlooking a landscape of green trees; on the left, the long, brown trunk of a tree. In the foreground can be seen two large hats – a felt hat and a beige boater with a black band – and, on the right, the half-silhouette of a child in black with a beret and a green satchel. In the background is a grey house with a brown roof under a blue sky. The painting is in poor condition.* (JS)

VIII-19
Woman Standing by a Parapet

1901
Oil on paper, mounted on canvas,
34 × 32.5 cm
Stamp 1, lower left
Private collection

Provenance: Alfred Athis Natanson, Paris; Denise Tabah (née Natanson), Rueil-Malmaison (France) – Pierre Loeb, Paris – Sale, Sotheby's, New York, 20 Nov. 1956, lot 88 (ill.) – O'Hana, London, c. 1959 – Sale, Galerie Motte, Geneva, 15 Oct. 1960, lot 195 (col. ill.) – O'Hana, London – Private collection.

Exhibitions: London, O'Hana, June-Sept. 1959, no. 74 – Caracas, Fondación Eugenio Mendoza, 1960, no. 33 – London, O'Hana, 1960, no. 62.



VIII-19

VIII-20
The Postern

1901
Oil on cardboard, mounted on canvas,
43 × 37 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – Galerie Pierre, Paris – Bernheim-Jeune, Paris (stock no. 27025), 1951 – Knoedler, New York, 1951 – Ben Garber, New York – William Kennedy, United States – Sale, Sotheby's, New York, 20 Nov. 1968, lot 68A (ill.), bought in – Sale, Hôtel Drouot, Paris, 22 Nov. 1978, lot 34 (ill.) – Galerie Berès, Paris.

At the turn of the century, Vuillard discovered the contrasts that Bonnard was to make his own some ten years later, in particular the pale yellow of houses vying with the intense blue of the Mediterranean. The highly distinctive topography of the Côte d'Azur also led him to focus on the sea, as can be seen in the following entry. Here, a preparatory drawing once again sketches in precise detail the elements found in the finished painting (see ill.). The painter set up his easel in Le Suquet, old Roman walled town (Cannes' *castrum*), near the church of Notre-Dame-de-l'Espérance.



E. V., preparatory drawing for *The Postern*, in the *Midi Misia Sketchbook*, graphite on paper, 14.8 x 10.2 cm. Private collection.



VIII-20



VIII-21

VIII-21
Mont Chevallier at Cannes

1901
Oil on cardboard, 54 × 60.5 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16446, *Mont Chevallier à Cannes*), 10 March 1908, 500 F – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1918 – Arthur Hahnloser, Winterthur (Switzerland); Hedy Hahnloser-Bühler, Winterthur; Lisa Jäggli-Hahnloser, Winterthur – Private collection, Switzerland.

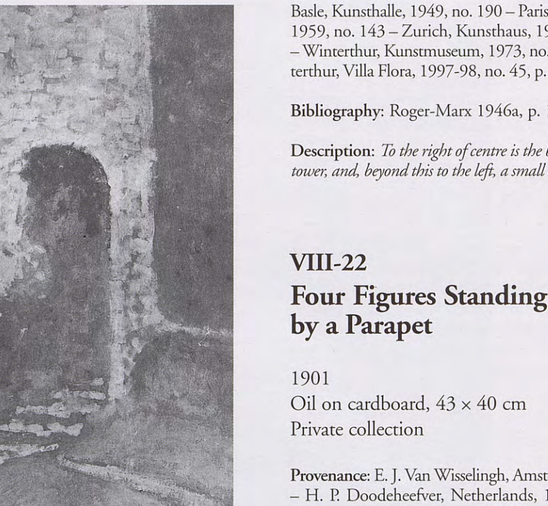


Cannes, view from Mont Chevallier, postcard from Vuillard to Mme Vuillard, 29 January 1901. Private collection.

Exhibitions: Zurich, Kunsthaus, 1908, no. 102 – Paris, Bernheim-Jeune, June-July 1911, no. 62 – Zurich, Kunsthaus, 1913, no. 199 – Paris, Bernheim-Jeune, 1914, no. 57 – Zurich, Kunsthaus, 1915, no. 58; 1932, no. 150 [*Mont Chevallier à Cannes*, 1905] – Berne, Kunsthalle, 1946, no. 67 – La Chaux-de-Fonds, Beaux-Arts, 1946, no. 34 – Basle, Kunsthalle, 1949, no. 190 – Paris, Petit Palais, 1959, no. 143 – Zurich, Kunsthaus, 1964, no. 146 – Winterthur, Kunstmuseum, 1973, no. 284 – Winterthur, Villa Flora, 1997-98, no. 45, p. 62 (col. ill.).

Bibliography: Roger-Marx 1946a, p. 158.

Description: *To the right of centre is the base of a large tower, and, beyond this to the left, a small harbour.* (JS)



VIII-22

VIII-22
Four Figures Standing by a Parapet

1901
Oil on cardboard, 43 × 40 cm
Private collection

Provenance: E. J. Van Wisselingh, Amsterdam, 1954 – H. P. Doodeheefver, Netherlands, 1954 – Sale, Sotheby's, London, 1 July 1959, lot 86 (ill.) – Arthur Tooth & Sons, London, 1959 – Private collection, United States, 1959 – Private collection.

Exhibition: Laren, Singer Museum, 1958, no. 248.



VIII-23

VIII-23
The Bay of Cannes Viewed from the Terrace

1901
Oil on cardboard, 20 × 30 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Josse Bernheim, Paris – Private collection, Paris.

Exhibitions: Paris, Petit Palais, 1937, no. 21 – Paris, Musée des Arts Décoratifs, 1938, no. 77 [*Terrasse au bord de la mer, à Cannes*] – Paris, Bernheim-Jeune, 1938, no. 19; 1953, no. 54 [*Cannes, la terrasse*]; March-May 1961, no. 77; 1969, no. 15; 1973, no. 11.

Bibliography: Roger-Marx 1946a, pp. 64, 158.

Description: *The terrace laid with pink gravel and the ivory-coloured balustrade of the villa at La Croix-des-Gardes in Cannes. On the horizon can be seen the surrounding coastline, lined with houses.* (JS)

The pale winter sunlight is rendered here in a virtuoso manner, and the shadow that falls across the burnt sienna terrace has a soothing effect. The landscape around Cannes stretches out beyond the balustrade of the villa at La Croix-des-Gardes. In the distance we can make out the tower of Mont Chevallier and the campanile of Notre-Dame-de-l'Espérance at Le Suquet. The same panoramic view is depicted in a postcard sent by the artist to his mother on 17 January 1901 (see ill.).



Cannes, view from the Croix-des-Gardes, postcard from Vuillard to Mme Vuillard, 17 January 1901. Private collection.



VIII-24

VIII-24
Daisies on a Balcony

1901
Oil on cardboard, 34 × 35 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16447, *Marguerites sur un balcon*), 10 March 1908, 500 F – Gaston Bernheim de Villers, Paris, 28 August 1908, 500 F – Lucien Guiraud, Paris – Hector Brame, Paris – Private collection, Paris, 1961.

Exhibitions: Albi, Musée Toulouse-Lautrec, 1960, no. 55 – Paris, Jacquemart-André, 1961, no. 116.

Bibliography: Lorenz 1963, p. 59 (ill.).

Description: *Placed in front of an ochre and green balustrade on a terrace spangled with green, grey and mauve reflections is a slender grey-blue vase of white flowers with yellow hearts and a few small asters. Through the gaps in the balustrade, green and blue foliage can be seen. Along the right edge of the composition is a shutter defined by the bare cardboard and striped with mauve.* (JS)

VIII-25
Misia and Thadée Natanson in Cannes, Reading

1901
Oil on canvas, 53 × 58 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Galerie Berès, Paris, c. 1961 – Philippe Agnus, Paris – Sale, Palais Galliera, Paris, 5 Dec. 1969, lot 76 (ill.), bought in – Sale, Galerie Motte, Geneva, 12 June 1970, lot 44 (col. ill.), bought in – Sale, Sotheby's, London, 30 Nov. 1988, lot 139 (col. ill.) – Gianna Sisty, Paris – Sale, Drouot-Montaigne, Paris, 5 April 1990, lot 20 (col. ill.) – Private collection.

Description: *To the left is a man leaning back in an armchair, reading a newspaper; to the right, a woman seated sidewise on an oval-backed chair, likewise reading a newspaper. Between them is a low pedestal table. Through the three-pannelled picture window, a blue Mediterranean seascape can be seen. A rough sketch.* (AC)

VIII-26
Woman in Front of a Set Table

1901
Oil on canvas, 31 × 28 cm
Stamp 1, lower left
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: *The model is seated on a chair at the centre of the composition, her profile silhouetted against the white cloth draped over the table. On the left is a dark dresser outlined against the light wooden panelling of the room, across which slants a single sunbeam.* (JS)



VIII-25



VIII-26



VIII-27

VIII-27
Woman Seated on a Bergère known as Nonchalance

1901
Oil on canvas, 43 × 43 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Arthur Tooth & Sons, London – F.W. Burmann, London, 1957 – Private collection.

Exhibition: London, Tooth & Sons, April-May 1969, no. 20 (ill.).

Bibliography: Ciaffa 1985, p. 336, fig. 189.

Description: *A fair-haired young woman slumped against the arm of a chair, her striped yellow dress spread like a fan in the foreground. Her yellow blouse is subdued in tone, as is the bowed head behind the forearm over which the light plays.* (AC)

14 Oct. 1970, lot 16 (col. ill.), bought in – Goetz family, United States – Richard L. Feigen & Co., New York – Private collection, New York, 1992.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 55; 1938, no. 40 – Santa Barbara, Museum of Art, 1951 – Cleveland-New York, 1954, p. 102 – San Francisco, Legion of Honor, 1959, no. 61 (ill.).

Bibliography: Théodore 1938, p. 125 (ill.).

Description: *Bending forward on a sofa to the right of centre and shown in profile is a woman who appears to be sewing. To the left is a round table with a potted plant standing on it, and, in the background, a second woman standing before a secretaire.* (JS)

The artist's stay in Cannes in January 1901 gave rise to a group of paintings that appear to have been painted in a bijou flat. The female figures – often Misia, but in this case Madame Alexandre Natanson – are more nonchalant than ever amid the opulent, luxurious furniture that turns up time and time again in Vuillard's painting. The sitter's pink and white dress and blue bow look like tributes to the eighteenth century, which may be why the painting so appealed to its first owner, Edgar Degas. Nothing in Vuillard's work thus far has accustomed us to quite such a beautiful light filtering through the windows. And while, of course, he remains faithful to his monochrome greys, the particular shade of grey employed here as a vector in passing from pink to blue has a sparkle that has not been seen before in his work. Note also the very fine grey-lacquered reflection on the tabletop. The Nabi who was intellectual to the point of being hermetic has turned into an artist concerned with the minutest tactile and retinal sensations. The figure standing in front of a secretaire at the far end of the drawing-room is Misia.



E. V., preparatory drawing for *Woman Sewing*, graphite and colour pencils on paper, 9 x 11.1 cm. Private collection.

VIII-28
Woman Sewing

1901
Oil on cardboard, mounted on cradled panel, 49.5 × 67 cm
Signed, lower left: *E Vuillard*
Private collection, New York

Provenance: Edgar Degas, Paris – Bernheim-Jeune, Paris – Gaston Bernheim de Villers, Paris – Sam Salz, New York – William Goetz, Los Angeles (California), c. 1951 – Goetz sale, Sotheby's, London,



VIII-28



VIII-29



VIII-30

VIII-29
The Striped Bergère

1901
Oil on cardboard, 41 × 33 cm
Stamp 2, lower right
Private collection

Provenance: Artist's studio – Louis Carré, Paris, 1942 – Renou et Colle, Paris – Lefevre, London, 1954 – Mrs Harry Sacher, London, 1954; Michael Sacher, London – Private collection.

Description: *In the foreground is a green and white armchair; in the background, a drawing-room.* (JS),

VIII-30
On the Sofa

1901
Oil on cardboard, mounted on cradled panel, 32 × 38 cm
Signed, lower left: *E Vuillard*
Pushkin Museum, Moscow,
Inv. no. 3441

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 11562), 27 April 1901, 400 F – Adolphe Tavernier, Paris, 7 May 1903, 750 F – Tavernier sale, Hôtel Drouot, Paris, 15 April 1907, lot 60 – Bernheim-Jeune, Paris (stock no. 15964), 1,155 F – Ivan Abramovich Morosov, 20 August 1908, 1,500 F – A. N. Liapunov, Moscow – Tretiakov Gallery, Moscow – Museum of Western Modern Art, Moscow, 1925 – Pushkin Museum, Moscow, 1948.

Exhibitions: Paris, Bernheim-Jeune, 1904, no. 39 – London, New Gallery, 1908, no. 194 – Moscow, Tretiakov Gallery, 1908, no. 193.

Bibliography: Moscow, Museum of Western Modern Art, 1928, no. 59 – Réau 1929, p. 297, no. 1160 – Sterling 1957, p. 160, pl. 134 – Moscow, Pushkin, 1961, p. 46 – Klimova 1972, no. 9 (col. ill).



VIII-31

VIII-31
The Chaise-Longue

1901
Glue-based distemper on cardboard, mounted on masonite, 59 × 62 cm
Signed, lower right: *E. Vuillard*
Israel Museum, Jerusalem, B80.934

Provenance: Jos Hessel, Paris – Paul Guillaume, Paris – Étienne Bignou, Paris – Émile Laffargue, Paris, c. 1937, until 1948 – Sam Salz, New York – Richard Rodgers, New York, c. 1954 – Richard Rodgers bequest to American Friends of the Israel Museum, Jerusalem, 1980.

Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 4 (ill.) – Paris, Musée des Arts Décoratifs, 1938, no. 82 – Paris, Charpentier, 1948, no. 41 – Cleveland-New York, 1954, pp. 82 (col. ill.), 102 – New York, Nordness, 1956 – Boston, Museum of Fine Arts, 1957, no. 4 (ill.) – Hartford, Wadsworth Atheneum, 1959, no. 3 – Jerusalem, Israel Museum, 1970.

Bibliography: *L'Art vivant*, no. 211, June 1937, p. 101 (ill.) – Chaet 1956, p. 67 (ill.) – *Women's Home Companion*, Dec. 1956, p. 33 (col. ill.) – *Israel Museum News* 4, no. 2, 1970, pp. 38-39, fig. 9 – Preston 1971, pp. 110, 111 (col. ill.) – Thomson 1988, pp. 68, 130, pl. 51 – Warnod 1988 (ill.).

Description: *A young woman in a dark-green dress flecked with dull red, echoes of which are repeated in the green-patterned wallpaper, reclining on a day-bed reading a newspaper. On the left are some decorative yellow bands, and, in the foreground, a pink-backed armchair with broad green stripes, with a newspaper lying open on it. On the piano in the centre are a light-coloured drape and two vases of flowers. The ochre floor brings out the green and yellow harmonies of this otherwise subdued composition in which the forms have not been pursued very far.* (AC)



E. V., Misia reclining on a chaise-longue next to Thadée, photograph. Private collection.

Misia was especially fond of day-beds, on which she would recline like a reincarnation of Madame Récamier or Pauline Borghese. A photograph taken by Vuillard shows her wearing the same dress, with Thadée standing next to her in a hilarious check holiday outfit (see ill.). The preparatory sketch for this



E. V., preparatory drawing for *The Chaise-Longue*, in the *Romanel Sketchbook*, graphite on paper, 10.6 x 16.4 cm. Private collection.

composition has the precision of a snapshot and displays the same obsessive definition of a reflection seen in a mirror that duplicates the bouquet of flowers (see ill.).



VIII-32

VIII-32
Odilon Redon at Saint-Georges-de-Didonne

1901
Oil on cardboard, 34 × 29 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Odilon Redon, Paris; Arï Redon, Paris – Private collection.

Description: *Portrait of a bespectacled Odilon Redon, sitting on a green bench outside his house. He is wearing a yellow jacket, a grey cummerbund and a large straw hat, and is looking down. Next to him, on the left, is a packet of Maryland tobacco. In the background is a white wall with half-open shutters and some pink brickwork to the right. At the foot of the wall are some geraniums.* (JS)

In July 1901, Vuillard and his mother stayed with the Redons at the Villa Goa in Saint-Georges-de-Didonne. The Nabis' admiration for Redon was then at its height, as witnessed by Maurice Denis' *Homage to Cézanne*, painted the previous year[1]. The old Symbolist master was working at the time on the decorations for Madame Chausson's boudoir and for the Château de Domecy; both works will doubtless have had a strong influence on Vuillard's future stage-sets. Vuillard and Denis particularly admired the ease with which Redon arrived at a mystical, idealistic art without resorting to allegory. The composition is set out in detail in a photograph and a preparatory drawing (see ills.).



E. V., Odilon Redon, photograph.
Private collection.

[1] Maurice Denis, *Homage to Cézanne*, 1900, oil on canvas, 180 × 240 cm, Musée d'Orsay, Paris.



E. V., preparatory drawing for *Odilon Redon at Saint-Georges-de-Didonne*, graphite on paper, dimensions unknown.
Private collection.

VIII-33
The Langrais House at Cricquebœuf

1901
Oil on cardboard, 26 × 39 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Sale, Sotheby's, London, 2 Dec. 1982, lot 409 (ill.) – Current whereabouts unknown.

Description: *A grimy-looking house in the country, with the reddish-brown frame of a window on the left, a sort of porch-roof at the centre and, on the right, a woman in a blue blouse standing next to a tree. In the foreground can be seen a green lawn, the edge of a round grey table and a murky brown patch that might be a head of hair seen from behind.* (AC)

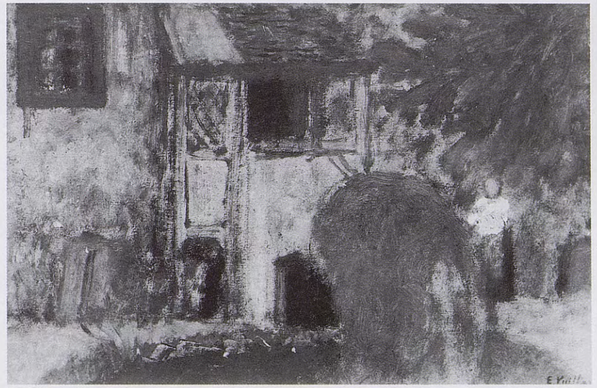
VIII-34
Lucy Hessel Visiting Cricquebœuf

1901
Oil on wood, 30 × 53 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Sale, Hôtel Drouot, Paris, 8 June 1909, lot 62 [*En visite*] – Druet, Paris, 500 F – Bernheim-Jeune, Paris (stock no. 17554), 15 June 1909, 500 F – Gift to Sacha Guitry, Paris, in 1912 – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 24 – Albi, Musée Toulouse-Lautrec, 1960, no. 70.

Description: *In the background is a light-hued French window thrown open onto the countryside, and to the right of the window, seated at an oval table laid with a red cloth, a visitor in a blue hat. Facing her on the left are two women identically attired in dark skirts and white blouses, seated in front of a fireplace. Standing on the table is a small blue vase of pink flowers.* (JS)



VIII-33



VIII-34



VIII-35

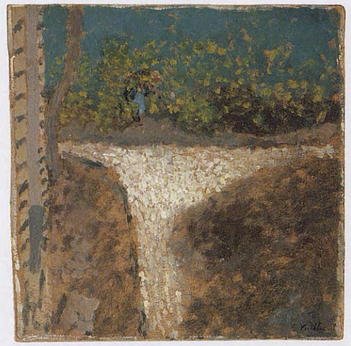
VIII-35
The Roussel Children at Cricquebœuf

1901
Oil on cardboard, 23 × 35 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Arthur Tooth & Sons, London – Mrs C. W. Garnett, Great Britain, 1968 – Lefevre, London, 1983 – Sale, Sotheby's, London, 1 July 1987, lot 132 (col. ill.) – Galerie Yoshii, Paris, 1988 – Alex Reid & Lefevre, London – Sale, Hôtel Drouot, Paris, 5 April 1995, lot 51 (col. ill.) – Sale, Sotheby's, New York, 12 May 1999, lot 267 (col. ill.) – Private collection.

Exhibition: London, Tooth & Sons, Nov. 1968, no. 25 (ill.).

Description: *A child dressed in white in a room lined with mottled wallpaper. Silhouetted against a green ground to the right is a little girl with a grey dress and a pink bow in her hair, standing in an open, ochre-coloured doorway. Murky patch of white at bottom right.* (JS)



VIII-36

VIII-36
The Gravel Path: the Little Gardener at Vasouy

1901
Oil on cardboard, 24.5 × 24.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Lefevre, London, 1960 – Georges S. Heyer, Jr., Austin (Texas), 1965 – Sale, Christie's, London, 5 Dec. 1975, lot 298 (ill.), bought in – Sale, Christie's, New York, 11 May 1989, lot 271 (col. ill.) – Eastlake Gallery, New York – Private collection.

Exhibition: London, Lefevre, Oct.-Nov. 1960, no. 37 (ill.).

Bibliography: Cousseau, Ananth, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 166 (ill.).

Description: *A fork in a gravel path in a garden bathed in evening light. On the left can be seen the curiously striped wall of a house and the trunk of a tree; on the right, a dark flowerbed. In the background, a light-green line of shrubbery contrasts with a turquoise-blue sky. A woman in a blue apron can be made out amid the greenery.* (AC)



VIII-37

VIII-37 and VIII-38
The Terrace at Vasouy
Third decoration for Jean Schopfer

1901
Glue-based distemper on canvas, original dimensions unknown (approx. 375 × 218 cm)
Tate Gallery, London, Lent by the National Gallery, 1997

Common provenance: Jean Schopfer, Paris; Clarisse Langlois Schopfer, Paris, 1931, who asked Vuillard to divide the original single décor into two and to rework it in 1934.

Common Bibliography: Segard 1914, pp. 279-282, 320 – Chastel 1946, p. 106 – Roger-Marx 1946a, pp. 137-138, p. 145 (ill.); 1948c, pl. 26 – Salomon 1953, pp. 32-33, 84 – Denis 1957a, p. 176 – Dugdale 1967b, pp. 272-273, figs. 1-4 – Dunstan 1973, pp. 46, 51 (ill.) – Wilson-Bareau 1986, pp. 43, 46 – Groom 1993, pp. 3, 108, 119, 124, 126, 150-152, 159, figs. 177-178.

VIII-37
The Garden

1901; reworked in 1935-36
Glue-based distemper on canvas, 218 × 182 cm
Signed, lower left: *E. Vuillard*
Tate Gallery, London, Lent by the National Gallery, 1997, L01901

Provenance: [See common provenance] – Raphaël Gérard, Paris, c. 1938 – Georges Renand, Paris, May 1938 – Pierre Berès, Paris, 1961 – Beyeler, Basle (Switzerland) – Major E. Allnatt, Great Britain, 1966; on loan to the National Gallery, London, 1966-70 – Acquired, using the Grant-in-Aid and Temple West Fund, by the National Gallery, London, 1970; held by the Tate Gallery, London, 1997.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 54a – Paris, Durand-Ruel, 1961, no. 23 (ill.).

Bibliography: [See common bibliography]: – *Beaux-Arts*, no. 278, 29 April 1938, p. 3 (ill.) – Roger-Marx 1946a, p. 148 (ill.) – Davies 1970, pp. 142-144 – London, National Gallery, 1972, p. 29; 1973, pp. 797, 798 (ill.) – Groom 1993, col. fig. 180.

VIII-38
The Lunch

1901; reworked in 1935-36
Glue-based distemper on canvas, 218 × 190 cm
Signed, lower right: *E. Vuillard*
Tate Gallery, London, Lent by the National Gallery, 1997, L01902

Provenance: [See common provenance] – Raphaël Gérard, Paris, c. 1938 – Alfred Daber, Paris – De Hauke, Paris – National Gallery, London, 1966; held by the Tate Gallery, London, 1997.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 54b – Paris, Orangerie, 1940, no. 31.

Bibliography: [See common bibliography] – *Architecture française*, Nov. 1940, pp. 38-39, p. 40 (ill.) – Salomon 1945, pp. 55, 56 (ill.) – Roger-Marx 1946a, p. 145 (ill.) ; 1946c, p. 373 (ill.) ; 1948c, pl. 28 – Cogniat 1950, fig. 111 – Charensol 1955, col. pl. 1 – Schweicher 1955, pl. 50 – Salomon 1961, pp. 66, 67 (ill.) – Davies 1970, pp. 142-144 – London, National Gallery, 1972, p. 29 ; 1973, pp. 797, 798 (ill.) – Kelder 1986, col. fig. 224 – Cogeval 1993b, p. 86 (col. ill.) – Groom 1993, col. fig. 181.



VIII-38

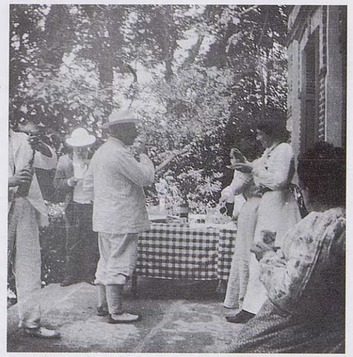
In the autumn of 1901, the writer and art critic, Claude Anet (the pen-name of Jean Schopfer), commissioned a third large decorative work from Vuillard. From a letter Maurice Denis wrote to André Gide and included in his *Journal* we know that, on 18 December of the same year, Schopfer gave a reception at his home at 132 avenue Victor-Hugo to present Vuillard's painting. The composition in question, *The Terrace at Vasouy (1st state)* (see ill.), was by far the most monumental of the decorative works commissioned by Schopfer and was similar in scale to the exceptionally large *Île-de-France Landscapes* (VII-63 and VII-64). A contemporaneous photograph published by Gloria Groom (see



E. V., the panel *The Terrace at Vasouy* installed in Claude Anet's residence, 1901, photograph. Private collection.

ill.) shows the painting on the wall of the writer's new residence at 69 rue de Chaillot, duly surrounded by furniture and curtains. A number of commentators have mistaken the house in the composition for Le Relais, subject of the earlier Schopfer panels (see VI-99.1 and VI-99.2), no doubt on account of the decorative red brickwork of the façade. In point of fact, Vuillard never returned to Le Relais after 1899. There can no longer be any confusion on this matter; for one thing, Vuillard mentions 'The Terrace at Vasouy Schopfer panels' in his 'autobiographical notes'[1] as one of the outstanding events of 1901; for another, a series of photographs taken by the artist during the summer of 1901 gives clear confirmation both of the setting and of the positioning of the figures within the composition. The large red check tablecloth, the façade of the house, the garden with children at play and figures strolling in the background can all be found in these photographs taken during the summer of 1901 (see ill.).

In its first state, the composition was completely off-centre, with the figures on the right



E. V., Jos and Lucy Hessel at La Terrasse, 1901, photograph. Private collection.

seen as though close-up on a stage, and those on the left more distant and ill-defined, rather as if Vuillard had wanted to organize on a single canvas a lunch scene and a garden scene, something that already entailed dividing the composition in two, as with the previous Schopfer panels. Around the table, from left to right, we can recognize Pierre Bonnard talking to Alice Schopfer, with, behind her, Jean Schopfer wearing a boater and, in the background, Romain Coolus and Misia, chatting. To the right are Léon and Lise Blum, followed by Jean Schopfer's brother, Louis – also sporting a boater – his wife 'Bob' at the end of the table and, at the far right, Tristan Bernard standing in front of the house. In the left half of the painting a nanny is tending to the Schopfer children, Hélène and Anne, the daughters of Louis and Jean respectively. On the gravel path behind them are some unidentified figures, strolling in the garden. As far as one can tell from an old black and white photograph (see ill.), the original single-panel composition was dense and close-knit; as in a tapestry, the vegetation screened out the sky, and the figures were sketched *alla breve*. From the very outset, the panel suffered all kinds of ups and downs. A year after it was installed, Jean and Alice Schopfer divorced. The writer had to leave the painting with Vuillard when he moved out of his home on the avenue Victor-Hugo, but collected it around 1909. As with *The Path* and *The Haystack*, (VIII-226.1 and VIII-226.2), Vuillard was unhappy with the work when some years later he saw it *in situ*: 'Have lunch with Claude Anet … poor effect of my panel[,] accents of Bonnard's portrait; my ignorance of drawing';[2] and, many years later: 'left at once[,] lunch at Claude Anet's; my old panel dark; interest I put into it[,] photo; empty'.[3] Between 1934 and 1935, at the request of Schopfer's widow, Clarisse Langlois, Vuillard made some important alterations to the work. On 11 February 1935, he proceeded to cut



VIII-37 and VIII-38 (first state)

the panel in two, and, on 16 February, wrote: 'searching for documents for Schopfer panel[,] sketches and photo'. The following day, he noted: 'searching through old photos, old sketches, memories for Clarisse's panels'.[4] He worked relentlessly on the two sections throughout 1935 and, on 5 October, confessed: 'studying photo under magnifying glass for C. A. sketch',[5] proving how important his old photographs were in their role as an *aide-mémoire* for his paintings. Indeed, if we look at the photograph of Tristan Bernard seen full-face in a boater with the table spread out behind him (see ill.), we find the same check tablecloth and the same bottles, jug and sugar-bowl as in the second state of the painting. The alterations Vuillard made are similar to those made over the same period to *The Path* and *The Haystack*, and the result was a new and more luminous work. Blue, a colour that was seldom seen in the earlier work, appears everywhere, especially in the gaps in the foliage. In the foreground, Bonnard bears a much closer resemblance to the figure seen in a photograph taken the same year (see ill.). Once again, Vuillard has 'hijacked' a figure from a photograph and set it down in an alien



E. V., Tristan Bernard in the garden at La Terrasse, 1901, photograph. Private collection.

context. The clothes in which the figures are attired have been worked in greater detail, with the light playing over the fabrics. Standing next to Bonnard, Alice Schopfer no longer has that look of intense joy on her face that we glimpsed in the original version. Above all, Vuillard has erased two figures, Léon and Lise Blum – Clarisse may have asked him to do so for political reasons – and replaced them with Lucy Hessel, who looks us straight in the eye. For thirty years the whole of Paris had known (or guessed) the relationship between the artist and his muse, and Vuillard was no



E. V., Bonnard at Cricqueboeuf, 1901, photograph. Private collection.

longer circumspect about showing it. He even duplicated the presence of Lucy in the same panel by depicting her collie, Charley, plumb in the foreground next to the legs of Tristan Bernard. And, as if to underline the fact that the two compositions were now separate, he depicts Lucy Hessel a second time in the left-hand panel, standing behind the children and the wheelbarrow, once again drawing on a photograph taken that summer (see ill.).

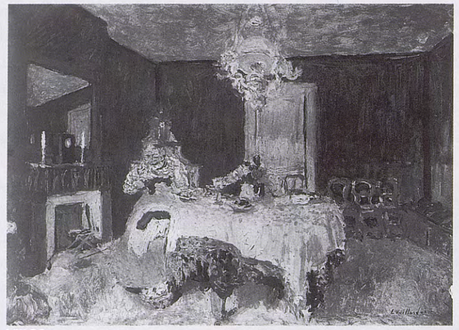
The two panels of *The Terrace at Vasouy*, though they lack the immediate appeal of other large-scale decorative works by Vuillard,



E. V., Lucy Hessel in the garden at La Terrasse, 1901, photograph. Private collection.

nevertheless convey the wavering of the artist between the coventions of decorative painting and the pursuit of 'theatrical' realism, as well as that measure of discontent that goaded him on to a virtuoso fabrication of time.

[1] E. V., Journal, I.2, fol. 78r.
[2] Ibid., 25 Feb. 1919, III.4, fol. 39r.
[3] Ibid., 26 August 1926, III.(S).E, fol. 55v.
[4] Ibid, 16-17 Feb. 1935, IV.8, fols. 28v.-29r.
[5] Ibid, IV.9, fol. 16r.



VIII-39

VIII-39
Madame Vuillard in the Dining-Room at Villerville

1902
Oil on cardboard, 37 × 51 cm
Signed and dated, lower right:
E Vuillard 02
Barnes Foundation, Merion (Pennsylvania), BF366

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14732), 13 Dec. 1905, 250 F – Barnes Foundation, Merion, 1911.

Exhibition: Paris, Bernheim-Jeune, Feb. 1911, no. 20.

This painting and the next four entries (VIII-40 to VIII-43) depict Madame Vuillard in the dining-room of the villa Les Myosotis at Villerville.

VIII-40
Madame Vuillard at Les Myosotis

1902
Oil on cardboard, 53 × 72 cm
Signed, lower right: *E Vuillard*
Neue Pinakothek, Munich (Germany), 8664

Provenance: Paul Percheron, Paris – Bernheim-Jeune, Paris (stock no. 16348), 31 Jan. 1908, 750 F – Gift in memory of Hugo von Tschudi to the Neue Pinakothek, Munich, 1912.

Exhibitions: Brussels [La Libre Esthétique], 1911, no. 248 – Paris, Bernheim-Jeune, Feb. 1911, no. 19 – Munich, Haus der Kunst, 1947, no. 162b – Hanover, Kestner-Gesellschaft, 1949, no. 64 – Munich, Haus der Kunst, 1964, no. 618; 1968, no. 60 (ill.) – Paris, Orangerie, 1968, no. 130 (ill.) – Lausanne, 2000-01, no. 49, p. 62 (col. ill.) – Munich-Hamburg, 2001-02, no. 3, p. 56 (col. ill.).

Bibliography: Munich 1914, p. 169, no. 1022 – Bernheim, Bernheim 1928, p. 38 – Munich 1953, p. 69, repub. 1955, p. 70 – Martin 1962, p. 27 – Munich 1966, no. 48 (ill.).

VIII-41
Sketch for the Dining-Room

1902
Oil on canvas, 73 × 90 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sam Salz, New York – Private collection.

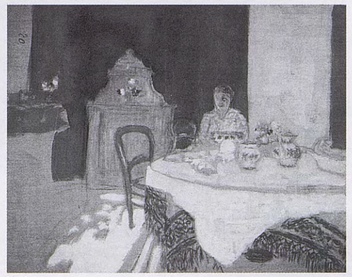
Description: *A dining-room with the artist's mother seated in a mauve blouse at a table draped with a grey tablecloth. Ochre corner cupboard on the left, predominantly red background. An unfinished sketch.* (AC)



VIII-40



E. V., study sheet for the corner cupboard, graphite on paper, 10.6 x 17.4 cm. Private collection.



VIII-41



VIII-42

VIII-42
Madame Vuillard Shelling Peas in the Dining-Room

1902
Oil on cardboard, 51.8 × 68.3 cm
Signed and dated, lower right:
E Vuillard 1902
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14987), 15 May 1906, 500 F – Georges Ménier, Paris, 20 Dec. 1922, 14,000 F – Frederick Hathaway Bixby, Los Angeles (California) – Ursula Cole Castle, San Francisco (California); held by Los Angeles County Museum of Art, Los Angeles, 1975-85 – Sale, Sotheby's, New York, 13 Nov. 1985, lot 60 (col. ill.) – Private collection.

Description: *Full-face view of the artist's mother, seated at a round table set with dishes. She has a bag in front of her and is shelling peas. To the right is a blue-patterned fruit-bowl silhouetted against a light-coloured door. Like the corner cupboard at top left, the objects in the foreground are cropped by the edge of the picture. Red wallpaper.* (JS)

The red walls of the villa Les Myosotis are here used to striking effect. Vuillard's Nabi interiors were characterized by the artist's unusual manner of depicting walls lined with vibrant variegated wallpaper; here, the uniform expanse of colour allows each element in the decor – the table, the typically Norman corner cupboard, the white door and the stately silhouette of Madame Vuillard shelling peas – to stand out clearly. In a photograph by the artist probably taken on the same day (see ill.), Madame Vuillard is shown performing precisely the same task (the transposition is literal); a study for the corner cupboard, meanwhile, appears in one of his sketchbooks (see ill.). While saturating the picture space with red gives a particular lustre to the blue-tinted china dishes on the table, the extravagantly steep angle from which the objects on the table are viewed was not suggested by the lens of Vuillard's Kodak: it is a hallmark of the artist's style that both harks back to his earlier, Nabi vision and foreshadows by some twenty years the many heavily laden tables painted by Bonnard (see ill.) after 1915.



E. V., Mme Vuillard shelling peas, photograph. Private collection.



Pierre Bonnard, *The Table*, 1925, oil on canvas. Tate Gallery, London.



VIII-43

VIII-43
The Breakfast Table with a Newspaper

1902
Oil on cardboard, 38 × 16.5 cm
Signed, lower left: *E. Vuillard*
Private collection, Great Britain

Provenance: Artist's studio – Alfred Daber, Paris, 1935 – Arthur Tooth & Sons, London – Mrs Hugh Neame, Great Britain, 1939 – Dudley W. Tooth, London, 1946 – Private collection, London.

Exhibitions: London, Tooth & Sons, 1946, no. 21; April-May 1969, no. 6 (ill.) [*Le Petit Déjeuner*, c. 1897].

Description: *Three-quarters view of Madame Vuillard seated at table in a dressing-gown. The white tablecloth on the right reaches all the way down to the bottom edge of the composition. In the background is the corner cupboard of the villa Les Myosotis.* (JS)



VIII-44

VIII-44
The Table

1902
Oil on cardboard, 25.4 × 34.3 cm
Signed, lower right: *E Vuillard*
Art Gallery and Museum, Glasgow (Great Britain), Inv. 2427

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 21454, *La Table*), 11 March 1919, 1,400 F – Alex Reid, Glasgow – Thomas Justice & Sons, Dundee (Great Britain), 11 Oct. 1919, part of a lot – William McInnes, Glasgow – McInnes bequest to the Art Gallery and Museum, Glasgow, 1944.

Exhibitions: Glasgow, Art Gallery and Museum, 1945, no. 5 – Glasgow, Hardie, 1990, no. 31.

Bibliography: Glasgow 1953, p. 78; 1955, p. 29; 1967, p. 111 (ill.); 1985, p. 145 (ill.).

VIII-45
Small Bouquet on a Table

1902
Oil on cardboard, 19 × 26.5 cm
Stamp 1, lower right
Milwaukee Art Museum, Milwaukee (Wisconsin), M1977.155

Provenance: Artist's studio – Jacques Lindon, Paris – Mrs Harry Lynde Bradley, United States – Bradley gift to the Milwaukee Art Museum, Milwaukee, 1977.

Exhibitions: Milwaukee-Cincinnati, 1956, no. 58 – Milwaukee, Art Center, 1968-69, no. 77 (ill.) – New Orleans-Phoenix, 1969-70.

VIII-46
The Roussel Children at Table

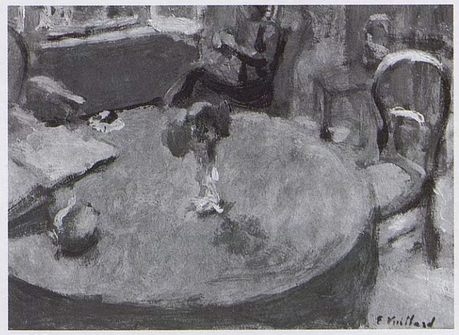
1902
Oil on cardboard, mounted on cradled panel, 28.5 × 40 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Sotheby's, London, 28 June 1961, lot 53 – Arthur Tooth & Sons, London – R. de Trafford, London, 1969 – Lady de Trafford sale, Christie's, London, 3 March 1994, lot 66 (col. ill.) – Current whereabouts unknown.

Exhibitions: London, Tooth & Sons, 1961, no. 26 (ill.); April-May 1969, no. 12 (ill.) [*Le Petit Déjeuner*].

Description: *Sketch of some children at table, with red wallpaper in the background.* (AC)

The children are seen at the villa Les Myosotis at Villerville.



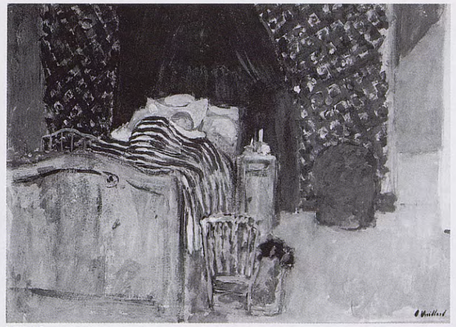
VIII-45



VIII-46



VIII-47



VIII-48

VIII-47
The Hessels Visiting Les Myosotis

1902
Pastel on paper, 25 × 32 cm
Musée de l'Annonciade, St. Tropez (France), 1941.1.2

Provenance: Artist's studio; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the Musée de l'Annonciade, St. Tropez, 1941.

Exhibitions: St. Tropez, Annonciade, 1975, no. 33 – St. Tropez-Lausanne, 2000-01, no. 113.

Bibliography: Mousseigne 1977, pp. 24 (ill.), 109 – Hild 1989, p. 276 (ill.) – Monery 1993, pp. 49, 53 (col. ill.).

VIII-48
Bed and Cradle

1902
Glue-based distemper on cardboard,
36 × 50 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Thadée Natanson, Paris – Thadée Natanson sale, Hôtel Drouot, Paris, 13 June 1908, lot 59 [*Le Lit*] – Pierre Goujon, Paris, 830 F; Étienne Goujon, Paris – Goujon sale, Hôtel Drouot, Paris, 28 March 1919, lot 80 [*Le Lit et le Berceau*] – Bernheim-Jeune, Paris (stock no. 21499), 3,642 F – Mme Émile Mayrisch, Colpach (Luxembourg), 17 May 1919, 4,000 F with a picture by Matisse – Mme Andrée Pierre-Viénot, Paris – Private collection, Paris.

VIII-49
The Path in Front of the House

1902
Glue-based distemper on paper,
61 × 52 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Paul Vallotton, Lausanne (Switzerland) – Private collection.

Exhibition: Lausanne, Vallotton, 1981, no. 127 (col. ill.).

Description: *A clump of green trees blending into a blue sky. The facade of the house on the right is tinted mauve and blue. Sticking out from the edge of the path, which bends round to the left, is a red and purple car.* (JS)

VIII-49



VIII-50

VIII-50
Madame Hessel at Les Étincelles

1902; reworked in 1926
Oil on cardboard, 41 × 58 cm
Art market, New York

Provenance: Jos Hessel, Paris, c. 1938 – Charles Pacquement, Paris – Sale, Hôtel Drouot, Paris, 16 June 1990, lot 68 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 22 Nov. 1993, lot 19 (col. ill.), bought in – Sale, Sotheby's, London, 24 March 1998, lot 96 (col. ill.) – Galerie Hopkins-Thomas-Custot, Paris – Collection Corboud, Blonay (Switzerland); on permanent loan to Wallraf-Richartz-Museum, Cologne.

Exhibitions: Paris, Bernheim-Jeune, 1903, no. 9 – Paris, Musée des Arts Décoratifs, 1938, no. 105 – Paris, Carré, 1942, no. 16 [*La Sieste*, c. 1910] – Gray, Musée Baron Martin, 1961, no. 199 – St. Tropez-Lausanne, 2000-01, no. 48, p. 111 (col. ill.).

VIII-51
Haystacks in the Garden of Les Étincelles, Cricqueboeuf

1902
Oil on cardboard, 36 × 52.5 cm
Signed, lower right: *E Vuillard*
Wallraf-Richartz-Museum, Cologne (Germany), Fondation Corboud



VIII-51



VIII-52

VIII-52
In Front of the Door to the Garden at Les Étincelles

1902
Gouache and oil on paper, mounted on cardboard, 32.5 × 26 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Charpentier, Paris, 18 June 1957, lot 207 – Galerie Urban, Paris – Sale, Christie's, London, 8 February 2001, lot 134 (col. ill.), bought in – Current whereabouts unknown.



E. V., preparatory drawing for *In Front of the Door to the Garden at Les Étincelles*, in the *Étincelles Sketchbook*, graphite, 10.6 x 17.5 cm. Private collection.



E. V., Lucy and Jos Hessel with Marcelle Aron in front of the French door at Les Étincelles, 1902, photograph. Private collection.



VIII-53

VIII-53
Lucy Hessel and Jeanne Strauss at Les Étincelles

1902
Oil on cardboard, dimensions unknown
Signed, lower right *E Vuillard*
Private collection, France

Provenance: Gift from the artist to Jeanne Raphaël – Private collection, Toulon (France).



VIII-54



VIII-55

VIII-54
Madame Hessel by the Window, against the Light

1902
Glue-based distemper on cardboard, 54 × 37 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Dr Adolphe Dutil, Paris – Comtesse Robert de Lastic, Nice (France) – Private collection.

VIII-55
The Game of Draughts

1902
Oil (or glue-based distemper?) on cardboard, mounted on cradled panel, 68 × 58 cm
Signed, lower left: *E Vuillard*
Städelsches Kunstinstitut und Städtische Galerie, Frankfurt-on-Main (Germany), Inv. Nr. 1809

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 12703), 11 Oct. 1902, 600 F – Paul Cassirer, Berlin, 5 Feb. 1903, 1,500 F – Walter Rathenau, Berlin – Given by the mother of Walter Rathenau in memory of her son to the Städelsches Kunstinstitut und Städtische Galerie, Frankfurt-on-Main, 1926.

Exhibition: St. Tropez-Lausanne, 2000-01, no. 50, p. 112 (col. ill.).

Bibliography: Holzinger, Ziemke 1972, p. 462, pl. 273.


VIII-56


VIII-57


VIII-58

VIII-56
The Sitting-Room at Les Étincelles

1902
Oil on cardboard, 74 × 93 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Galerie Charpentier, Paris – Private collection, New York, 1948.

Description: *A large room, with a fire burning in a black marble fireplace at the centre of the composition. To the right is a woman in a blue dress who appears to be knitting; to the left, a second woman in a red dress, reading next to a small table laid with a red-check tablecloth; to the left again, a third figure in brown, seen in profile, seated in a red armchair. The wallpaper is decorated with yellow floral motifs, and sunlight from an open window overlooking some foliage is reflected in the mirror above the fireplace, which itself reflects light onto the bare-beamed blue ceiling. The vivid reflections in the large mirror dominate the composition.* (AC)

VIII-57
The Blue Moroccan Hassock

1902
Oil on canvas, 91.4 × 63.5 cm
Stamp 1, lower left
Private collection, United States

Provenance: Artist's studio – Private collection, United States.

Exhibition: Washington D.C., Adams Davidson, 1978, no. 26 (ill.).

Description: *A woman dressed in white, with a blue belt around her waist, seated on a large blue pouffe with red motifs. On a table laid with a red and white check tablecloth is a light-coloured draughtsboard. In the background is a piece of dark-blue furniture on the right, and, on the left, a patch of floral-pattern wallpaper the same shade of ochre as the floor in the foreground.* (AC)

VIII-58
Corner of a Mirror

1902
Oil on cardboard, 30 × 27 cm
Stamp 3, lower left
Private collection, France

Provenance: Artist's studio – Georges Maratier, Paris – Private collection, Paris.

Description: *In the foreground is a table laden with objects; in the background, to the right of some ochre-coloured floral-pattern paper, a door against which the silhouette of a woman in a pink housecoat appears. Reflected in a small mirror on the left can be seen the luminous yellow mirror and blue joists of the opposite wall.* (AC)

VIII-59
In the Sitting-Room at Les Étincelles

1902
Glue-based distemper on paper, mounted on canvas, 65 × 54 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Ambroise Vollard, Paris – Martin Fabiani, Paris, 1942 – Galerie Jouvène, Marseilles (France) – Private collection – Sale, Sotheby's, London, 3 Dec. 1986, lot 164 (col. ill.), bought in – Private collection, France.


VIII-59


VIII-60

VIII-60
Interior with Rocking-Chairs

1902
Oil on cardboard, mounted on cradled panel, 68.5 × 55 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 12705), 11 Oct. 1902, 600 F – Paul Cassirer, Berlin, 5 Feb. 1903, 1,500 F – Returned to Bernheim-Jeune, Paris, 31 Dec. 1904 – Druet, Paris, 20 Oct. 1905, 1,000 F – Eugène Blot, Paris – Blot sale, Hôtel Drouot, Paris, 10 May 1906, lot 84 (ill.) – Bernheim-Jeune, Paris, 1,750 F – Albert Pra, Paris; Pra sale, Galerie Charpentier, Paris, 17 June 1938, lot 54 (ill.), 50,100 F – Private collection, Paris.

Exhibitions: London, Marlborough, 1954, no. 67 – Vevey, Musée Jenisch, 1954, no. 1098 – Albi, Musée Toulouse-Lautrec, 1960, no. 79 – Paris, Durand-Ruel, 1961, no. 47 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 59 (ill.).

Bibliography: Roger-Marx 1946a, p. 77; 1948c, p. 56.

Description: *A young woman in a light-hued housecoat, seated at a table covered with a floral-pattern cretonne. In front of the table are two rocking-chairs – one big, one small – and, to the right of these, a red, leaf-pattern portière. In the background is a large double door and, on the left, a piano behind which hangs a mirror in which the grey-blue ceiling beams are reflected. The wallpaper is printed with mauve and pink motifs on an ochre ground, and a blue and mauve rug lies on the ochre floor.* (JS)

In the summer of 1902, while Vuillard and the Roussels were renting the villa Les Myosotis at Villerville, the Hessels were just a stone's throw away at the villa Les Étincelles at Cricquebœuf. The heraldic, Pugin-like motifs of the sitting-room wallpaper at Les Étincelles confer a monumental dimension on the composition, which is one of the most accomplished of those Vuillard painted over the holidays. The rocking-chairs are rendered in almost photographic detail, in a manner quite unusual for Vuillard. The French-style ceiling beams reflected in the mirror in the background further accentuate the spaciousness of the interior. This is one of the first pictures to depict what was shortly to become one of Vuillard's favourite subjects – Lucy absorbed in reading or writing.

VIII-61
Interior View: Three Ladies in a Sitting-Room

1902
Oil on cardboard, 57 × 61 cm
Signed, lower left: *E Vuillard*
Carnegie Museum of Art, Pittsburgh (Pennsylvania), 62.32,

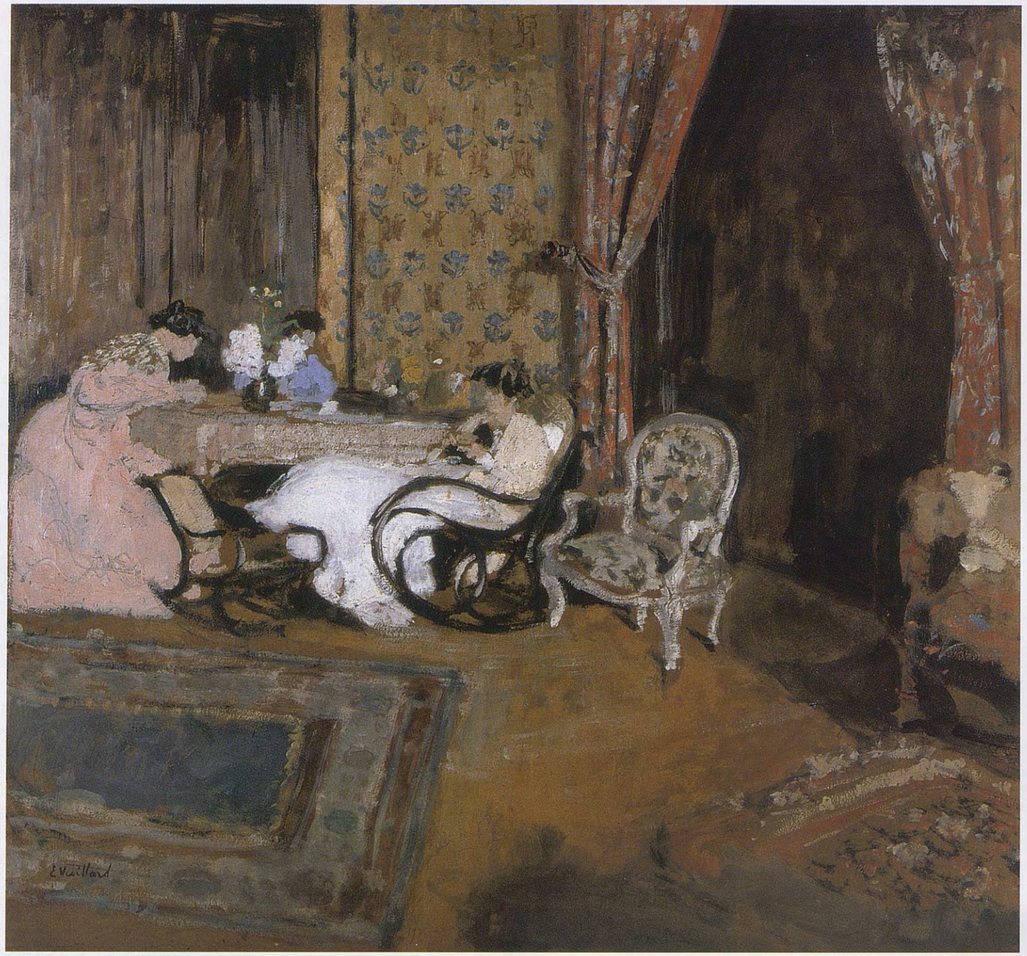
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 12704), 11 Oct. 1902, 600 F – Romaine Brooks, Paris, 28 April 1905, 1,500 F – Wildenstein, New York – Carnegie Museum of Art, Pittsburgh, acquired through the generosity of Mrs Alan M. Scaife.

Exhibitions: Paris, Bernheim-Jeune, 1903, no. 2 – Toronto-San Francisco-Chicago, 1971-72, no. 54 (ill.) – New York, Wildenstein, Nov.-Dec. 1973.

Bibliography: Davis 1963, pp. 80-84 – *GBA*, supplement 61, no. 1129, Feb. 1963, p. 42, fig. 159 – Myers 1968, p. 69 (ill.) – Pittsburgh 1973, p. 176 (col. ill.).



E. V., study sheet for Three Ladies in a Sitting-Room, graphite on paper, 10.9 x 16.7 cm. Private collection.



VIII-61



VIII-62



VIII-63

VIII-62
Madame Hessel at Les Étincelles

1902
Glue-based distemper on paper, 48 × 73 cm
Stamp 1, lower left
Private collection, France

Provenance: Artist's studio – Private collection, France.

Description: *A young woman in light-coloured clothes, standing in front of a washstand covered with a red check cloth before an open window. The ochre-coloured door and beams contrast with the blue wall. The ceiling is likewise ochre-coloured and partly reflected in the fireplace mirror. A quick sketch.* (AC)

VIII-63
Bathing-Hut on the Beach

1902
Oil on canvas, 73 × 90 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sam Salz, New York – Current whereabouts unknown.

Description: *Three figures reclining in deckchairs in front of a beach hut. Beneath the awning, sunlight falls across the pink interior of the hut.* (AC)

VIII-64
Bathing-Hut

1902
Oil on cardboard, 30 × 27 cm
Stamp 4, lower left
Private collection, France

Provenance: Artist's studio – Georges Maratier, Paris, 1947 – Private collection, Paris.

Description: *Silhouette of a woman seated in front of a dark-grey beach hut, with a patch of green sloping away to the right. A quick sketch.* (AC)



VIII-64

VIII-65
The Tent on the Beach (study)

1902
Oil on cardboard, 37.5 × 53.5 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Girard, Paris – Private collection, Rouen (France).

Description: *A light patch to the left of centre indicates a seated woman; a dark-blue patch to the right, a second figure. Behind them is a red-striped beach tent, with some ill-defined forms on the left. A quick sketch, with blue scumbling throughout.* (AC)



VIII-65



VIII-66

VIII-66
The Tent on the Beach

1902
Glue-based distemper on canvas,
200 × 165 cm
Stamp 1, lower right
National Gallery of Art, Washington D.C., Collection of Mr and Mrs Paul Mellon, 1985.64.42

Provenance: Artist's studio – L'Œil Galerie d'Art, Paris – Paul Mellon, Upperville (Virginia) – Mellon gift to the National Gallery of Art, Washington D.C., 1985.

VIII-67
The Tent

1902
Oil on cardboard, 36 × 53 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Sale, Hôtel Drouot, Paris, 7 Dec. 1964, lot D (ill.) – Current whereabouts unknown.

Description: *A pink-and-white-striped tent, half in light and half in shadow, with a lady in white reclining next to two figures in grey. The green of the meadow and foliage are roughly sketched.* (AC)

VIII-68
The Tent by the Sea

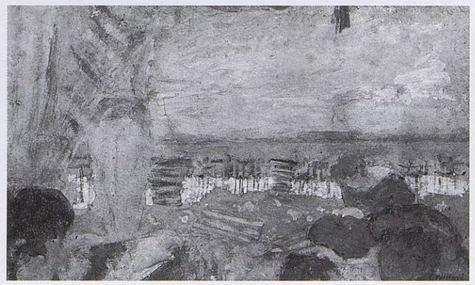
1902
Oil on cardboard, 26 × 42 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: *The mauve-tinted beach tent, the ill-defined grey and purple silhouettes of the figures in the foreground, the green beach striped with huts, the pale sea and the line of blue on the horizon form a vigorous patchwork, which the painter did not see fit to pursue further.* (AC)



VIII-67



VIII-68



VIII-69

VIII-69
Lucy Hessel Daydreaming by the Sea

1902
Oil on hardboard, 21.6 × 21.6 cm
Signed, lower left: *EVuillard*
UCLA Hammer Museum, Los Angeles (California), The Armand Hammer Collection, AH 1990.84

Provenance: Jos Hessel, Paris – Alfred Daber, Paris – Sam Salz, New York – Mr and Mrs Henry R. Luce, New York; Clare Booth Luce, New York – Gift of Armand Hammer Foundation, to UCLA Hammer Museum, Los Angeles.

Exhibitions: London, Tooth & Sons, 1934, no. 26 – Paris, Musée des Arts Décoratifs, 1937, no. 199; 1938, no. 116 [*Femme en rose assise devant une fenêtre ouverte donnant sur la mer*, c. 1904] – Paris, Daber, 1947 – Cleveland-New York, 1954, p. 103 [*At the Seashore*] – Memphis, Brooks Museum, 1969, no. 64 (ill.) – United States, travelling exhib., 1970-71, no. 71 (col. ill.) – Los Angeles–London–Dublin, 1971-72, no. 42 (col. ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 59 (ill.) – Paris, Louvre and Jacquemart-André, 1977, no. 40 (ill.) – Los Angeles County Museum of Art, 1980, no. 45 (col. ill.).

Bibliography: Bernard 1930, p. 22 (ill.) – Roger-Marx 1946a, p. 65 – Salomon 1961, p. 83 (col. ill.); 1968, p. 100 (col. ill.) – Daulte 1970, p. 85 (col. ill.) – Preston 1971, pp. 126, 127 (col. ill.) – *Réalités*, no. 373, March 1977, p. 79 (col. ill.).

Intimate relations between Vuillard and Lucy Hessel must have begun some time around 1901/1902, perhaps during this very summer of 1902. Here, she is portrayed as beautiful and dreamy-eyed in a canvas beach-tent. Though the painting is unfinished, the contrast between the opal-green sea and the young woman's transparent pink dress is superb. Some time around 1905, Madame Hessel took on a rather matronly bearing and appearance, but in 1901 and 1902 she was still the elegant young lady depicted by Bonnard in the *Portrait of Madame Hessel with a Dog* (see ill.), which gives a clearer idea of her actual appearance at the time. This small panel looks for all the world like a lover's confession. Some thirty years later, Vuillard showed it hanging on the wall in the rue de Naples in *Lucy Hessel and Lulu, Rue de Naples* (XII-66); by this time, Lucy was wearing spectacles and her hair had turned white.



Pierre Bonnard, *Portrait of Madame Hessel with a Dog* or *Lady in Red*, 1901, oil on cardboard. Private collection.



VIII-70



VIII-71



VIII-72

VIII-70
Madame Hessel in a Capelin

c. 1902
Oil on cardboard, 44.5 × 37.4 cm
Stamp 1, lower right
Janice H. Levin Foundation, New York

Provenance: Artist's studio – Sam Salz, New York – William Goetz, Los Angeles (California) – Goetz sale, Christie's, New York, 14 Nov. 1988, lot 11 (col. ill.) – Mrs Janice H Levin, New York – Janice H. Levin Foundation, New York, 2001.

Exhibitions: Brussels, Palais des Beaux-Arts, 1946, no. 13 (ill.) – San Francisco, Legion of Honor, 1959, no. 60 (ill.).

VIII-71
Madame Hessel in a Capelin

c. 1902
Oil on canvas, 44 × 64 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Albert K. Chapman, Rochester (New York) – Sam Salz, New York – Gustave M. Berne, Great Neck (New York) – Sale, Sotheby's, New York, 11 May 1977, lot 57 (col. ill.) – Private collection, North Carolina.

Exhibition: Cleveland-New York, 1954, p. 103 [*Mme Hessel Resting*, c. 1905].

Bibliography: Ciaffa 1985, p. 351, fig. 198.

Description: *Lucy Hessel leaning back in a deckchair in a green hat and grey blouse, her white collar tinted by the contrast with her pale mauve face.* (AC)

VIII-72
Women in White by the Seaside

1902
Oil on canvas, 37 × 53 cm
Signed, lower left: *E. Vuillard*
Private collection

Provenance: Pierre Baudin, Paris – Sale, Hôtel Drouot, Paris, 16 March 1921, lot 43 (ill.) – Bernheim-Jeune, Paris (stock no. 22570), 2,408 F – J. Breckpot, Brussels, 17 March 1921, 3,400 F – Jos Hessel, Paris – Leperrier, Paris, 4 July 1925, 3,900 F – Sale, Hôtel Drouot, Paris, 27 June 1931, no. 113bis – Bernheim-Jeune, Paris (stock no. 23709), 7 Dec. 1932, 2,500 F – Eknayan, Paris, 12,000 F – Private collection.

Exhibition: Paris, Bernheim-Jeune, 1903, no. 10.

Description: *Two elegantly attired ladies with similar-looking silhouettes, seated in beach-chairs with their backs to the sea.* (JS)

VIII-73
The Small Harbour, Honfleur

c. 1902
Oil on cardboard, 46 × 40.5 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Jacques Blot, Paris – Galerie Amante, Paris – Private collection, Geneva – Private collection, Paris.

VIII-74
The Harbour at Honfleur

1902
Oil on cardboard, 41 × 35 cm
Signed, lower right: *E. Vuillard*
Private collection, France

Provenance: Thadée Natanson, Paris – Thadée Natanson sale, Hôtel Drouot, Paris, 13 June 1908, lot 65 – Bernheim-Jeune, Paris (stock no. 16706), 880 F – Thomas Justice & Sons, London – Mr Turner, London – Turner sale, Hôtel Drouot, Paris, 2 April 1928, lot 71 – Dru, Paris, 7,700 F – Sale, Hôtel Drouot, Paris, 13 Nov. 1935, lot 118 (ill.) – M. Benatot, Paris, 3,910 F – Mme G. de Cormis, Paris, 1939 – Galerie de l'Abbaye, Paris – Private collection, France, since 1941.

Exhibitions: Paris, Grandes Serres, 1903, no. 2435 – Lille, Beaux-Arts, 1950.

Bibliography: Chastel 1946, p. 70 (ill.) – Roger-Marx 1946a, p. 158.

The main elements of this scene are set out in a postcard formerly in Vuillard's collection (see ill.).



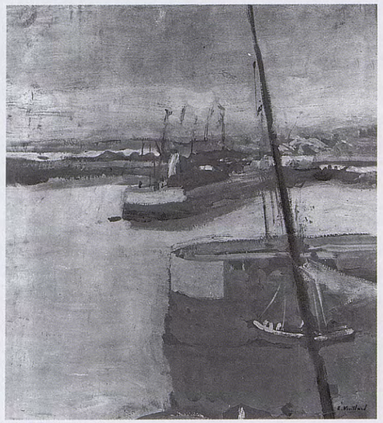
The Harbour at Honfleur, postcard from Vuillard. Private collection.



VIII-73



VIII-74



VIII-75



VIII-76

VIII-75
View of the Harbour, Honfleur

c. 1902
Oil on cardboard, 36 × 32 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Gift from Vuillard to Albert André, Paris – Musée des Beaux-Arts Albert-André, Bagnols-sur-Cèze (France); stolen between 12 and 13 Nov. 1972.

Exhibition: Paris, Berès, June-July 1957, no. 52.

Bibliography: Cooper 1955a, p. 40 – Vergnet-Ruiz, Laclotte 1962, p. 200.

VIII-76
The Buoy

c. 1902
Oil on cardboard, mounted on canvas, 25 × 39 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Arthur Tooth & Sons, London – Sale, Sotheby's, London, 17 July 1957, lot 31, bought in – Sale, Galerie Charpentier, Paris, 21 June 1960, lot 102 (ill.) – Sale, Sotheby's, London, 19 June 1963, lot 22 (ill.) – Current whereabouts unknown.

VIII-77
Misia in a Boat

c. 1902
Oil on cardboard, 29 × 35 cm
Private collection

Provenance: Aristide Maillol, Banyuls (France) – Dina Vierny, Paris – Galerie Bénézit, Paris, c. 1955 – Private collection.

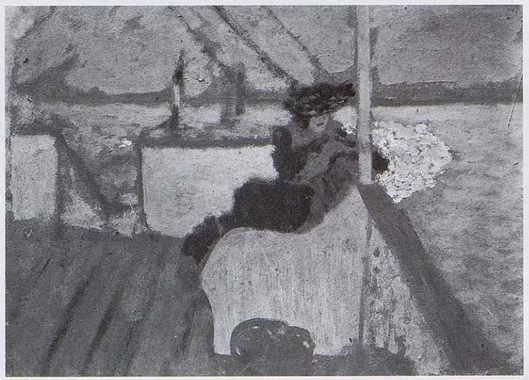
Bibliography: Huisman 1963, p. 65 (ill.) – Ciaffa 1985, p. 337, fig. 191.

Description: *Misia attired in a dark dress and broad-brimmed hat, seated on a bench near the stern, leaning on the ship's rail. To the right of her elbow, the foam in the ship's wake shows white on the green sea. Mauve sky.* (JS)

The boat depicted here may have been one of the ferries plying between Le Havre and Honfleur, rather than a sightseeing boat or *bateau-mouche*, as tradition would have it. Sightseeing boats are found only on rivers; here, the shore appears some distance away, suggesting that the scene is set somewhere on the Normandy coast.



E. V., preparatory drawing for *Misia on a Boat*, in the *Vasouy Sketchbook*, 1901, graphite on paper, 10 x 15.6 cm. Private collection.



VIII-77



VIII-78

VIII-78
In the Boat

c. 1902 (?)
Oil on canvas, 32.5 × 41 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Sam Salz, New York – André Dunoyer de Segonzac, Paris – Sale, Hôtel Drouot, Paris, 2 Dec. 1976, lot 43 (col. ill.), bought in – Sale, Palais d'Orsay, Paris, 6 June 1978, lot 45 (ill.), withdrawn from sale – Paul Vallotton, Lausanne (Switzerland) – Private collection.

Exhibition: Lausanne, Vallotton, 1978-79, no. 6 (col. ill.).

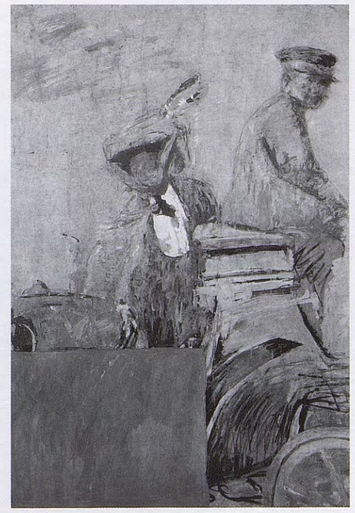
Bibliography: Warnod 1988, p. 56 (col. ill.).

See commentary for VIII-77.

VIII-79
Madame Hessel Getting out of a Phaeton

c. 1903
Maquette for a decorative work
Glue-based distemper on paper, mounted on canvas, 214 × 146 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.



VIII-79



VIII-80

VIII-80
Madame Hessel in a Veiled Hat

c. 1903
Oil on cardboard, dimensions unknown
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, c. 1945 – Current whereabouts unknown.

Description: *An almost monochrome brush drawing.* (JS)

VIII-81
Madame Hessel in a Purple Shawl

c. 1903
Pastel on paper, 31.3 × 23.7 cm
Stamp 4, lower right
Private collection

Provenance: Artist's studio – O'Hana, London – Sale, Galerie Motte, Geneva, 5 Dec. 1964, lot 9 (ill.) – David Josefowitz, Geneva – Sale, Christie's, London, 25 March 1980, lot 66 (ill.), bought in – Sale, Christie's, London, 30 March 1982, lot 312 (ill.), bought in – Sale, Christie's, London, 30 Nov. 1982, lot 103 – Private collection.

Exhibition: London, O'Hana, 1960, no. 61.



VIII-81

Description: *A near-frontal view of a dark-haired Lucy Hessel, her head wrapped in a shawl. Daylight falls across the right-hand side of her face. The background is bright yellow on the left, reddish brown on the right. Greenish brown paper.* (JS)



VIII-82

VIII-82
Sketch of the Garden of La Terrasse at Vasouy

1903-04
Oil on cardboard, 47 × 26 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Jean-Pierre Selz, Paris – Sale, Sotheby's, London, 10 Dec. 1969, lot 147 (ill.) – Sale, Christie's, London, 1 Dec. 1972, lot 225 (ill.), bought in – Current whereabouts unknown.

Exhibition: Sheffield, Graves, 1970, no. 86.

Description: *Side view of a house looming up behind a clump of trees, its roughcast grey wall set round with mauve-coloured brickwork. Highlights of red on the left, and of pink and blue on the right, stand out vividly amid the otherwise subdued green foliage. Grey sky.* (AC)

VIII-83
Study of a Garden with Seated Woman

c. 1903-04
Oil on cardboard, 34.5 × 33 cm
Stamp 1, lower right
Art market, Lausanne (Switzerland)

Provenance: Artist's studio – Paul Vallotton, Lausanne – Private collection, Zurich (Switzerland) – M. Mural-Dufour, France – Paul Vallotton, Lausanne.

Description: *Lush foliage enveloping a pink and blue figure on the left, a light-coloured wall on the right and a blue sky. A rough sketch.* (AC)



VIII-83



VIII-84



VIII-85

VIII-84
The Red Armchairs

1903-04
Oil on canvas, 78 × 65 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

VIII-85
Women in the Sitting-Room of La Terrasse at Vasouy

1903-04
Oil on cardboard, 28 × 42.5 cm
Stamp 2, lower right
Private collection

Provenance: Artist's studio – Sale, Christie's, London, 2 Dec. 1986, lot 317A (col. ill.) – Private collection.

VIII-86
The Sailor Collar

c. 1903-04
Oil on canvas, 40 × 66 cm
Private collection

Provenance: Gift from the artist to his picture-framer Bouin – Private collection.

Regarding the two figures, Marcelle Aron and his son Pierre, see VIII-88.

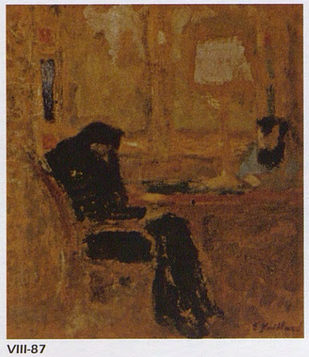
VIII-87
The Conversation

1903-04
Oil on cardboard, 24 × 22.5 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Henri Bernardi, Paris – Sale, Palais Galliera, Paris, 27 March 1974, lot 69 (ill.) – Private collection, Paris.



VIII-86



VIII-87

VIII-88
Interior at Vasouy

1904
Oil on cardboard, 50 × 77 cm
Signed, lower left: *E. Vuillard*
Pushkin Museum, Moscow,
Inv. no. 3366

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13794), 1 Oct. 1904, 500 F – Ivan Abramovich Morosov, Moscow, 1 Oct. 1904, 3,000 F – Property nationalised in 1918 – Museum of Western Modern Art, Moscow – Pushkin Museum, Moscow, 1948.

Bibliography: Fénéon 1920, p. 328 – Morand 1925, p. 4 – Moscow, Museum of Western Modern Art, 1928, no. 57 – Réau 1929, no. 1158 – Moscow, Museum of Western Modern Art, 1938, no. 23 (col. ill.) – Aulanier 1950, p. 348 – Sterling 1957, p. 159 – Moscow, Pushkin, 1961, p. 45 – Charmet 1970, p. 93, col. pl. 4 – Klimova 1972, no. 10 (col. ill.) – Frèches-Thory, Terrasse 1990, p. 293 (ill.).

This is one of the most perfect and accomplished of Vuillard's paintings from this period, with an extraordinary shimmering of colour that puts one in mind of certain Fauvist painters – the Russian Fauvists in particular, Machkov, Goncharova and Sarian foremost amongst them. It may have been this that prompted the influential Russian collector Ivan Morosov to acquire the work. Along the right edge of the composition can be seen Lucy Hessel at table, and, in the background, seated before the mirror, a woman who is difficult to identify. On the left, seated around a card table, are Tristan Bernard, apparently lost in thought; his lover, Marcelle Aron; and the latter's son, Pierre (born 1897). In a contemporaneous photograph by Vuillard (see ill.), Pierre Aron can be seen wearing the same sailor-suit, standing in his mother's arms on a window ledge. *Interior at Vasouy* gives rise to an astonishing riot of colour, ranging from the stained-glass border around the window on the far left to the vivid green highlight on the small card-table, the fireworks of the vase of flowers on the table at which Lucy Hessel is seated and the mauve harmonies of the ceiling reflected in the fireplace mirror. The atmosphere is palpably that of a house in Normandy on a sunny day (something of a rarity in the region), with light flooding in from all sides. Reflected in the mirror at the far end of the room is a third window, overlooking the countryside. Steeped in light, the colour of each object takes on a fairy-tale-like intensity. The detail in which the imitation Louis XV armchair in the foreground has been rendered is in itself a hallmark of Vuillard's 'sweet new style'.



E. V., Lucy Hessel, Annette Natanson, Marcelle and her son Pierre Aron at Vasouy, 1904, photograph. Private collection.



VIII-88

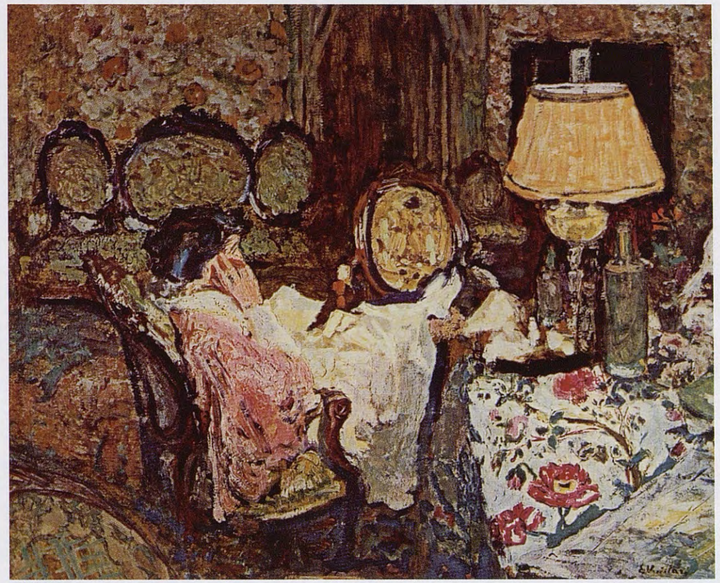
VIII-89
Tablecloth with a Floral Pattern

1903-04
Oil on cardboard, 43 × 51.5 cm
Signed, lower right: *E Vuillard*
Private collection, Germany

Provenance: Donated by the artist for a benefit sale for the widow of artist Victor Vignon (1847-1909), Hôtel Drouot, Paris, 29 May 1911, lot 21 – Bernheim-Jeune, Paris (stock no. 18777, *Le Tapis à fleurages*), 605 F – E. Laffon, Paris, 27 April 1914, 2,000 F – Fernando Lernoud, Buenos Aires, 1933 – Gaby Salomon, Buenos Aires – Adolphe Stein, Paris – Nathan, Zurich (Switzerland), c. 1963 – Private collection, Germany, 1977.

Exhibitions: Buenos Aires, Bellas Artes, 1933, no. 126 (ill.) – Mannheim, Kunsthalle, 1963-64, no. 316 (ill.) – Lausanne, Palais de Beaulieu, 1964, no. 158 (ill.) – Paris, Orangerie, 1967, no. 143 (ill.) – Munich, Haus der Kunst, 1968, no. 98 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 63 (ill.).

Description: *Side view of Lucy Hessel leaning back in an armchair, her outstretched legs crossed over a second armchair and her hand held before her face. The room is dominated by floral-pattern motifs – on the wallpaper, the upholstery, the tablecloth. An oil-lamp on the table to the right illuminates the scene.* (JS)



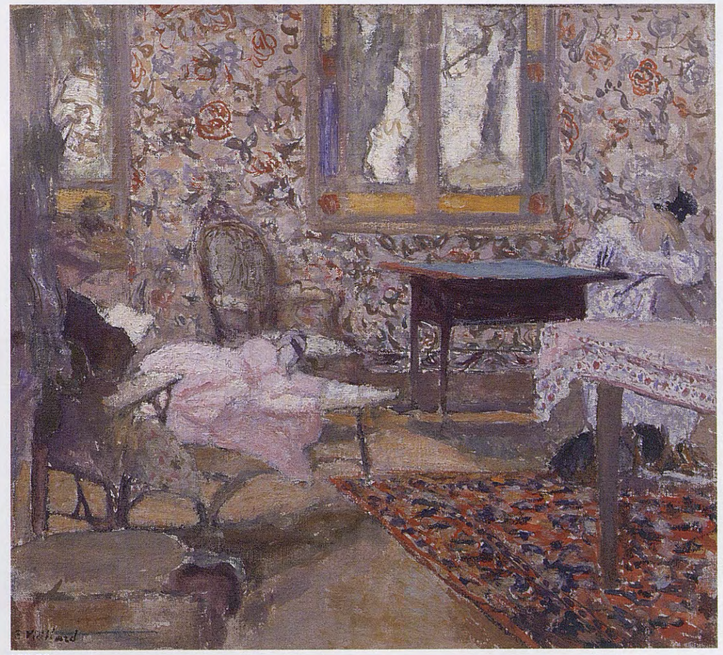
VIII-89

VIII-90
Reading

1903
Oil on canvas, 34 × 37.5 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Private collection.

Description: *A sitting-room with two windows overlooking a garden, and two silhouettes that blend into the floral-pattern wallpaper: a woman in a pink dress reclining on the left, and a woman in light-blue leaning on a green-topped table on the right. In the foreground, a red and bright blue rug and a table spread with a pink cloth enliven the composition.* (AC)



VIII-90



VIII-91

VIII-91
Misia Looking Thoughtful

1903
Oil on cardboard, 51 × 65.5 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Romain Coolus, Paris, 1903 – Jean Walther, Paris – Vitale Bloch, Paris – Knoedler, New York, c. 1954 – Private collection, Connecticut.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 60 (lent by Coolus).

Bibliography: *The Connoisseur* 134, no. 539, August 1954, p. LIX (ill.) – Salomon 1960, pp. 60-61 (ill.) – Huisman 1963, p. 63 (col. ill.) – *Derrière le miroir*, April-May 1966, p. 16 (ill.) – Salomon 1968, pp. 78-79 (ill.) – *Plaisir de France*, no. 355, May 1968, p. 12 (col. ill.), fig. 4 – *Paris Match* 1976, p. 125 (col. ill.) – Charles-Roux 1979, p. 152 (ill.); 1980, p. 13 (col. ill.).



VIII-92

VIII-92
Two Women in a Sitting-Room

1903-04
Oil on cardboard, 27 × 36 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Jacques Dubourg, Paris, 1943 – Sale, Palais Galliera, Paris, 12 Dec. 1960, lot 247 (ill.) – Private collection, Paris.

Description: *The drawing-room of La Terrasse at Vasouy, with its characteristic floral-pattern paper. In the middle ground is a woman leaning back in a chair, reading, in front of a window and a fireplace; in the foreground, a second woman, dressed in a light-coloured checked blouse, sitting at a table laid with a cloth. In a black vase at bottom right is a red flower set round with grey and green leaves. The oil paint has been heavily diluted, and the cardboard support is clearly visible beneath.* (AC)

VIII-93
The Bedroom Giving onto the Garden of La Terrasse

1904
Oil on canvas, 57 × 76.5 cm
Signed, lower right: *E Vuillard*
Teheran Museum of Contemporary art, Teheran

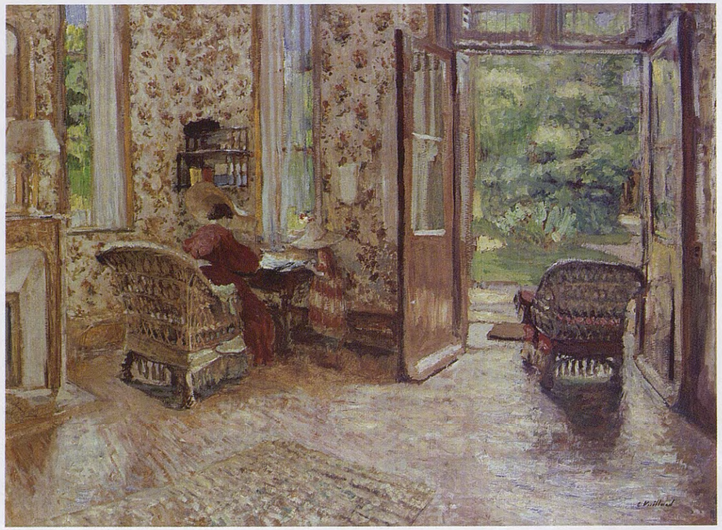
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13793), 1 Oct. 1904, 1,500 F – Adolphe Tavernier, Paris, 6 Oct. 1904, 2,000 F – Tavernier sale, Hôtel Drouot, Paris, 15 April 1907, lot 59 – Druet, Paris, 2,555 F – Albert Pra, Paris – Pra sale, Galerie Charpentier, Paris, 17 June 1938, lot 55 (ill.) – André Schoeller, Paris, 94,100 F – Sale, Galerie Charpentier, Paris, 12 June 1959, lot 67 (col. ill.) – Sam Salz, New York – Henry Ittleson, Jr., New York, 1959 – Acquavella, New York, 1971 – Sam Salz, New York – Teheran Museum of Contemporary Art, Teheran.

Exhibitions: Paris, Grand Palais, 1904, no. 1290 – New York, The Metropolitan Museum of Art, 1959, no. 114; summer 1960, no. 131; 1961, no. 107; 1962, no. 103; 1963, no. 83; 1966, no. 201; 1967, no. 106; 1968, no. 233.

Bibliography: Preston 1971, pp. 118, 119 (col. ill.) – Daniel 1984, pp. 220-221, fig. 78.

Description: *In a room decorated with floral-pattern paper, a woman seen from behind in a large straw hat is seated in a wicker armchair before a table. Standing next to her is a little girl. In the open double doorway overlooking green shrubbery touched with early afternoon light, an armchair has been set, ready for the siesta.* (JS)

Compared with *Interior at Vasouy* (VIII-88), the decor here has all the simplicity of a bedroom. The field of vision, on the other hand, is broader still. Madame Hessel is viewed from behind, seated at a small table, absorbed in some household task. Standing next to her, watching, is Vuillard's niece, Annette Rous-



VIII-93



E. V., Marie, Annette and Jacques Roussel at Vasouy, 1904, photograph.
Private collection.

sel, whom we recognize from a contemporaneous photograph taken by the painter (see ill.) in which she is shown wearing exactly the same clothes and standing next to her mother, Marie, and her brother, Jacques. The intense green of the garden tints the interior of the room with blue.

VIII-94
The Ball of Red Wool

1903-04
Oil on cardboard, 38.5 × 38 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Jacques Lindon, Paris – Gilbert Kahn, United States – Acquavella, New York and Galerie Schmit, Paris – Sam Salz, New York – Galerie Schmit, Paris – Private collection, United States.

Exhibitions: Paris, Schmit, 1979, no. 73 (col. ill.) – London, Lefevre, 1984, no. 20.

Description: *The corner of the mantelpiece intersects with a patch of light slanting down from the top right of the composition, where some grey, floral-pattern wallpaper and a yellow skirting-board can be seen. In the middle ground, on the light-hued floor, is a bright red spool of wool, and, further back at top centre, seated in front of the brass-framed fireplace, a little girl in a red dress dappled with reflections. On the far left is a seated woman with her head lowered and a mauve bow in her hair, her mauve dress catching the light in places.* (AC)

Mauve is generally associated with Symbolism, and Maurice Denis in particular made an inordinate use of it. Here it is employed by Vuillard in a savage, Fauve-like manner.



VIII-94



E. V., preparatory drawing for *The Ball of Red Wool*, graphite on paper, 11.8 x 16.8 cm.
Private collection.

The pale mauve tints of the embrasure of the hearth are echoed by the fiery mauve-purples of Madame Vuillard's dress, while the shrill notes introduced by the red accents of Annette's dress and the bright red spool of wool – the speechless protagonist of the picture – lying on the floor at bottom right are unusual for Vuillard's work at this period. The balance of the composition is further upset by the framing: a preparatory drawing (see ill.) shows that the painter only adopted this solution after rejecting various alternatives affording a broader field of view. The square 'window' Vuillard imposes on a more sprawling, fluid reality shows that he still preserves a keen, 'photographic' eye.



VIII-95

VIII-95
Marcelle Aron and Tristan Bernard at Vasouy

1903-04
Oil on cardboard, mounted on canvas,
24.5 × 19.5 cm
Stamp 1, lower left
Private collection

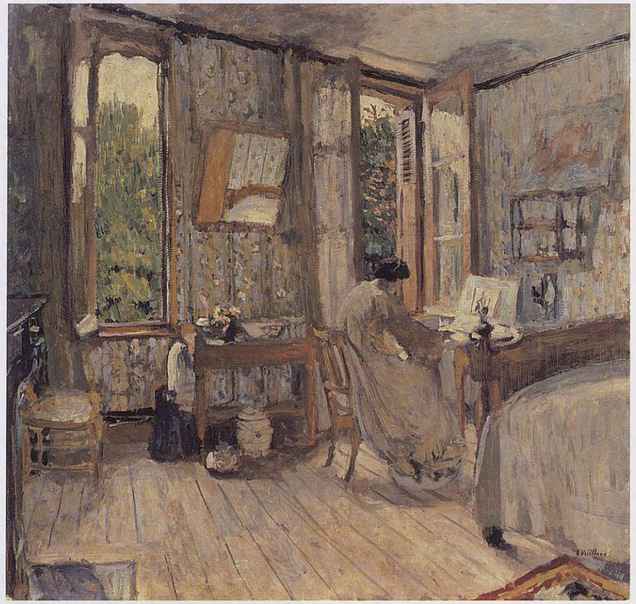
Provenance: Artist's studio – Georges Maratier, Paris, 1944 – Sale, Galerie Charpentier, Paris, 8 Dec. 1959, lot 98 (ill.) – Galerie Bellier, Paris, 1972 – Peter Matthews, London, 1973 – Private collection.

Description: *A rather rudimentary sketch of a bearded man in blue, lit from behind, sitting on the edge of a table opposite a young woman in grey ensconced in a dark-grey armchair. Floral-pattern paper; shelf and window.* (AC)

VIII-96
Madame Hessel in Her Bedroom at La Terrasse

1903-04
Oil on cardboard, 58.4 × 60.5 cm
Signed, lower right: *E Vuillard*
Phoenix Art Museum, Phoenix (Arizona), 64/211

Provenance: Bernheim-Jeune, Paris – Gaston Bernheim de Villers, Paris, 1938 – Sam Salz, New York – Donald D. Harrington, Amarillo (Texas) – Harrington gift to the Phoenix Art Museum, Phoenix, 1964.



VIII-96

Exhibitions: Paris, Bernheim-Jeune, 1938, no. 63 – New York, Wildenstein, Oct.-Nov. 1964, no. 45 (ill.).

Bibliography: Salomon 1961, p. 102 – Harithas 1965, pp. 108 (ill.), 109 – Salomon 1968, p. 115 (col. ill.) – Preston 1971, pp. 132, 133 (col. ill.) – Daniel 1984, pp. 221-223, fig. 79.

Description: *To the right, lit from behind, is Madame Hessel, seated at a table partly concealed by the foot of a bed, apparently engaged in sewing. Between two open windows overlooking some soft-green foliage is a washstand, and above this, on the green-yellow-papered wall, a mirror in which the other end of the room and the head of the bed are reflected. The sepia floorboards play an important part in the composition.* (JS)

VIII-97
Madame Hessel in Her Room at La Terrasse

1903-04
Oil on cardboard, 29.6 × 27.3 cm
Signed, lower right: *E. Vuillard*
Neue Pinakothek, Munich (Germany), 8663

Provenance: Arnhold Mendelssohn, Berlin – Mendelssohn gift, in honour of Hugo von Tschudi, to the Neue Pinakothek, Munich, 1912.

Exhibitions: Hanover, Kestner-Gesellschaft, 1949, no. 63 – Munich-Hamburg, 2001-02, no. 4, p. 55 (col. ill.).

Bibliography: Munich 1914, p. 169, no. 1023; 1925, p. 39; 1953, p. 69, repub. 1955, p. 70.



VIII-97



VIII-98

VIII-98
Jar of Flowers in Front of a Tapestry or Still Life with a Lithograph by Daumier on the Wall in the Artist's Room at La Terrasse in Vasouy

1904
Oil on cardboard, 60 × 58 cm
Signed and dated, lower right:
E Vuillard 04
Musée d'Orsay, Paris, R.F. 1977-367

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13798), Oct. 1904, 1,200 F – Jos Hessel, Paris, 5 Oct. 1904, 1,750 F – Charles Pacquement, Paris, 27 July 1914, 5,000 F – Pacquement sale, Galerie Georges Petit, Paris, 12 Dec. 1932, lot 64 (ill.) – Musée du Luxembourg, Paris, 57,000 F; Musée National d'Art Moderne, Paris; transferred to Musée du Louvre (Palais de Tokyo), Paris; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Grand Palais, 1904, no. 1291 – Paris, Hôtel de la Curiosité, 1924, no. 202 – New York, Knoedler, 1932, no. 40 – Paris, Musée des Arts Décoratifs, 1938, no. 125 – France, travelling exhib. [*Peintures du Musée d'Art moderne*], 1945-46, no. 15 – Edinburgh, Royal Scottish Academy, 1948, no. 82 (ill.) – Liège-Ghent-Luxembourg, 1948, no. 24 (ill.) – Cleveland-New York, 1954, p. 103 – Albi, Musée Toulouse-Lautrec, 1960, no. 42 – Tokyo-Kyoto, 1961-62, no. 247 (ill.) – Ostende, Museum voor Schone Kunsten, 1967 – Lyons-Nantes, 1990-91, no. 103, p. 48 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 57.

Bibliography: Hautecœur, Ladoué 1933, p. 66, pl. 11 – Leroy 1934, p. 315 – Roger-Marx 1946a, pp. 59 (ill.), 78 – Cassou, Dorival, Homolle 1954, p. 165 – Schweicher 1955, pl. 27 – Dorival 1961, pp. 276 (ill.), 319 – Ragon 1969, p. 29 (ill.) – Compin, Roquebert 1986, p. 280 (ill.) – Compin, Lacambre, Roquebert 1990, p. 476 (ill.).

Description: *To the right of centre is a conical, pinkish-grey vase of flowers at the end of a table draped with a Genoa-print fabric. The taller flowers blend with the rich mauve patternings of the purple cloth in the background. On the floral-pattern wallpaper to the right is a Daumier lithograph* (Quand on a un père farceur, *Delteil 1588)*[1]. (JS)

[1] When one Has a Joker as a Father.



VIII-99

VIII-99
Table with a Jug of Red Flowers

1904
Oil and gouache on cardboard,
62 × 60 cm
Signed, lower right: *E Vuillard*
Virginia Museum of Fine Arts, Richmond (Virginia), Collection of Mr and Mrs Paul Mellon, Acc. no. 85.504

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13796, *Pot de fleurs rouges sur une table*), 1 Oct. 1904, 650 F – Druet, Paris, 10 Nov. 1905, 1,100 F – Fayet, Paris – Bernheim-Jeune, Paris (stock no. 14965), 11 May 1906, 600 F – Gabriel Trarieux, Paris, 18 Dec. 1909 – Dr Jacques Soubies, Paris – Soubies sale, Hôtel Drouot, Paris, 14 Nov. 1921, lot 77 (ill.) – Bernheim-Jeune, Paris, 8,000 F – Jos Hessel, Paris – Georges Simon, Paris – Galerie Schmit, Paris – Paul Mellon, Upperville (Virginia) – Mellon gift to the Virginia Museum of Fine Arts, Richmond, 1985.

Exhibition: Paris, Grand Palais, 1904, no. 1289.

On 28 October 1904, the curator of the Musée du Luxembourg, Léonce Bénédite, sent an express letter to Vuillard: 'I have been instructed by the Director of the Beaux-Arts to request the purchase of your painting of flowers exhibited at the Salon d'Automne as number 1289, and would be happy to place this work in our museum which already houses your painting of last year. The price I am authorised to offer you is 800 francs'.[1] Apparently, nothing came of the proposal, since the picture had already been sold to Bernheim-Jeune.

[1] Letter from Léonce Bénédite to E. V., 28 October 1904, Salomon archives.

VIII-100
Jug of Flowers and Papers

1904
Oil on cardboard, 43 × 58 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Bernheim-Jeune, Paris (stock no. 13797, *Pot de fleurs et papiers*), 1 Oct. 1904, 650 F – Maurice Gangnat, Paris, 22 Nov. 1904, 1,100 F – Jos Hessel, Paris, c. 1916 – Bernheim-Jeune, Paris (stock no. 23420), 30 May 1923, 9,000 F – Druet, Paris, 20 June 1923, part of a lot – G. Hahnloser, Zurich, c. 1932 – Private collection, Zurich.

Exhibitions: Winterthur, Kunstmuseum, 1916, no. 195 – Basle, Kunsthalle, 1917, no. 127 – Paris, Druet, 1925, no. 192 – Zurich, Kunsthaus, 1932, no. 151 [*Fleurs sur la table*, 1905]; 1943, no. 726 – Basle, Kunsthalle, 1949, no. 170 – Lausanne, Palais de Beaulieu, 1964, no. 157 (ill.) – Paris, Orangerie, 1967, no. 142 (ill.).

Description: *In the foreground is a small, earthenware jug of flowers, and, further back to the left, a mound of papers. Floral-pattern paper in the background.*(JS)



VIII-100



VIII-101

VIII-101
Flowerpot on a Red Checked Tablecloth

1903-04
Oil on cardboard, 38 × 46 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris, c. 1907; Josse Bernheim, Paris, c. 1938 – Seized by the Nazis at the Château de Rastignac in Dordogne (France), during the German occupation, 1944 – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1907, no. 88; 1938, no. 43.

Bibliography: *Répertoire des biens spoliés en France* 1947, p. 241, no. 5399 (ill.).

VIII-102
Roses and Scabious

1903
Oil on cardboard, 33 × 47 cm
Signed, lower right: *E Vuillard*
Private collection, Canada

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13336, *Giroflées*), 15 Sept. 1903, 400 F – Druet, Paris, 7 May 1906, 900 F – Alfred Edwards, Paris – Bernheim-Jeune, Paris (stock no. 18687), 18 April 1911, 650 F – Montag, Zurich (Switzerland), 26 Dec. 1917, 2,000 F – Georg Reinhart, Winterthur (Switzerland); Peter Reinhart, Winterthur – Kurt Meissner, Zurich, 1985 – Collection of M. and Mme Michael Hornstein, Montreal (Quebec) – Private collection, Canada.

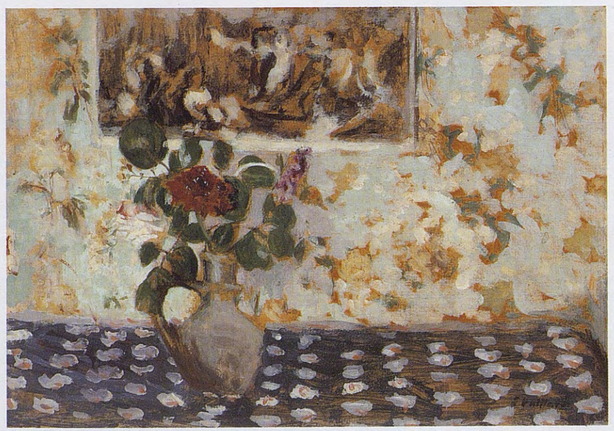
Exhibitions: Brussels [La Libre Esthétique], 1904, no. 189 – Turin, French Pavilion, 1911, group XIII, class 71-B – Zurich, Kunsthaus, 1917, no. 357 – Winterthur, Kunstmuseum, 1949, no. 227 – Montreal, 1998, no. 200, p. 50 (col. ill.).

Bibliography: Reinhart 1922, p. 27, no. 95.

VIII-103
Vase of Flowers in Front of a Painting

1903
Oil on canvas, 42.2 × 40 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Sam Salz, New York – Charles Lachman, New York; Ruth Mabee Lachman Greenleaf, United States – Sale, Christie's, New York, 15 Nov. 1990, lot 223 (col. ill.), bought in – Private collection.



VIII-102



VIII-103



VIII-104

VIII-104
Bouquet of Peonies, known as The Pillow

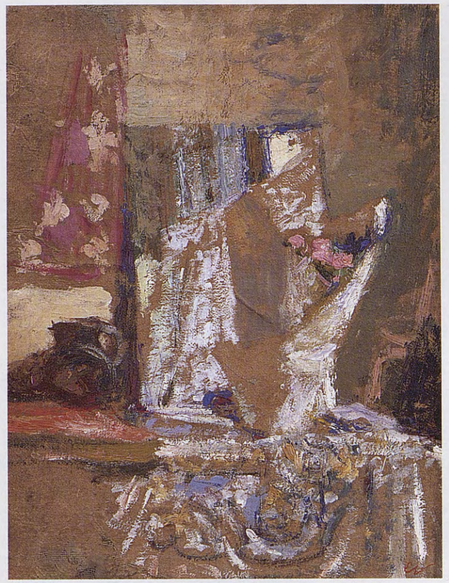
1904; reworked in 1915
Oil on canvas, 47 × 49 cm
Signed and dated, lower right:
E Vuillard 1904
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15087), c. 1906, 600 F – Returned to Vuillard for touching up, April-Oct. 1915 – Thomas Justice & Sons, London, 5 Feb. 1920, part of a lot of 6, 54,450 F for the lot – Mr Turner, London – Turner sale, Hôtel Drouot, Paris, 2 April 1928, lot 73 – Longuet, France, 28,000 F – Sale, Hôtel Drouot, Paris, 15 June 1936, lot 66 – Paul Vallotton, Lausanne (Switzerland), 33,500 F – Collection Dubied, Saint-Blaise (Switzerland) – Private collection, Switzerland.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1907, no. 92 – Zurich, Kunsthaus, 1932, no. 148 [*Bouquet de roses*, 1904].



VIII-105



VIII-106



VIII-107

VIII-105
Fuchsias and French Marigolds

1903
Oil on cardboard, 47 × 41.9 cm
Signed, lower left: *E Vuillard*
Santa Barbara Museum of Art, Santa Barbara (California), Acc. No. 53.28

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 13335), 15 Sept. 1903, 500 F – Robert von Mendelssohn, Berlin, 5 Nov. 1903, in a lot with a painting by Sisley (Bernheim-Jeune, stock no. 13113), 9,840 F – Sam Salz, New York, c. 1941 – Bignou, New York, 1945 – Carroll Carstairs, New York – Mrs Millicent A. Rogers, New York, c. 1952 – Gift in honor of Ala Story Millicent A. Rogers, to the Santa Barbara Museum of Art, Santa Barbara, 1952.

Exhibitions: Los Angeles, Los Angeles County Museum of Art, Jan.-March 1941, no. 61 – Boston, Institute of Modern Art, 1944, no. 28 – New York, Bignou, 1945, no. 18 – New York, Cadby-Birch, 1952, no. 12 – Albuquerque, University of New Mexico, 1964 – Bordeaux, Beaux-Arts, 1966, no. 127 (ill.).

Bibliography: *Art News* 39, April 1940 (ill.) – *House & Garden*, Jan. 1945 (ill.).

VIII-106
Bouquet of Roses on a Tablecloth

1903
Oil on cardboard, mounted on canvas, 30 × 23 cm
Stamp 5, lower right
Private collection

Provenance: Artist's studio – Private collection, Paris – Sale, Hôtel Drouot, 21 June 2002, lot 28 (col. ill.) – Private collection.

VIII-107
Roses in a Stemmed Glass

1903
Oil on cardboard, mounted on cradled panel, 56.6 × 35.3 cm
Signed and dated, upper left:
E. Vuillard 1903
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14989), 400 F – Romaine Brooks, Paris, 12 Dec. 1907, 800 F – Somerset Maugham, Cap Ferrat (France) – Sale, Sotheby's, London, 1 July 1982, lot 462 (col. ill.) – Private collection.

Exhibition: Paris, Bernheim-Jeune, Nov. 1908, no. 74.

Description: *On the corner of a highly polished table, a tall champagne glass filled with roses silhouetted against the folds of a curtain. A piece of fabric hangs from the edge of the table at bottom left.* (JS)



VIII-108

VIII-108
Two Ladies on a Path at La Terrasse

1903-04
Oil on cardboard, 12 × 22 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Girard, Paris – Sale, Hôtel Drouot, Paris, 19 March 1983, lot 68 (ill.) – Charles Nisenbaum, Paris – Sale, Sotheby's, London, 30 June 1983, lot 314 (col. ill.), bought in – Sale, Hôtel Rameau, Versailles, 11 Dec. 1983, lot 142bis – Private collection.

Description: *Slightly to the left of centre and framed on either side by trees and shrubbery can be seen the brightly coloured silhouettes of two women viewed from behind, standing before the bars of a gate.* (JS)

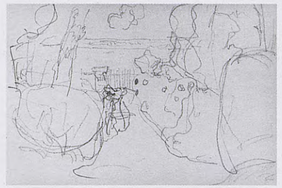
VIII-109
Madame Hessel on a Path at La Terrasse

1903-04
Oil on cardboard, 21.5 × 34 cm
Signed, lower right: *E Vuillard*
Art market, Paris

Provenance: Artist's studio – Arnoé, Paris – Galerie Bellier, Paris.

Description: *Between two pale green flowerbeds touched with red and white highlights, a grey path leads up to a gate beneath a bluish band of sky.* (JS)

The spot of blue at the end of the path is Madame Hessel, who is wearing the same outfit she has on in other paintings in the Vasouy series (see VIII-111 and VIII-116). Oddly for such a sketchy composition, Vuillard made several preparatory drawings in which Lucy Hessel is clearly shown making her way up the path (see ill.). The painting



E. V., preparatory drawing for *Madame Hessel on a Path at La Terrasse*, in the *Small Vasouy Sketchbook, 1903-04*, graphite on paper, 8.2 x 12.9 cm. Private collection.

can also be seen hanging on the wall in the artist's rue de la Tour apartment in a particularly beautiful photograph of his little niece, Annette (see ill.).



E. V., Annette, rue de la Tour, c. 1905, photograph. Private collection.



VIII-109



VIII-110

VIII-110
The Garden at La Terrasse

1903-04
Oil on cardboard, 19.5 × 25 cm
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1944 – Current whereabouts unknown.

Description: *A small, broadly executed sketch of a green-lawned garden. Between the three tree-trunks bordering the garden at top left are a few bright flecks of red, denoting flowers.* (AC)

VIII-111
Four Figures on a Bench at Vasouy

1903-04
Oil on cardboard, 47 × 44 cm
Stamp 1, lower right
Art market, Tokyo

Provenance: Artist's studio – Sale, Sotheby's, London, 27 June 1990, lot 111 (col. ill.) – Ahoyama Gallery, Tokyo.

Description: *A mauve brick wall and grey porch, seen in perspective, with tall grass growing up around it. Seated on a bench are four figures, the second from the left clad in pink. Blue sky with large white storm-clouds.* (AC)

We recognize Tristan Bernard from his long beard and ever-present straw hat, pulled down tight over his head. Seated next to him is Lucy, clad in the same white dress she wears in *Madame Hessel on a Path at La Terrasse* (VIII-109) and *Lucy Hessel on a Path at Vasouy* (VIII-116). The manner in which the stormy sky is rendered is reminiscent of the Romantic painters, while the table in front of the four friends is seen in a flattened perspective. A drawing of the scene can be found in Vuillard's small 'Vasouy' sketchbook for 1903-04 (see ill.).



E. V., preparatory drawing for *Four Figures on a Bench at Vasouy*, in the *Small Vasouy Sketchbook, 1903-04*, graphite on paper, 8.2 x 12.9 cm. Private collection.



VIII-111



VIII-112

VIII-112
Seaside Path at Vasouy

1903-04
Oil on cardboard, 55 × 36 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1945 – Current whereabouts unknown.

Description: *A light sketch depicting a woman in a blue blouse and mauve dress, leaning against a building of some kind below a path dominated by a green tree. The sea is grey, the sky cloudy. On the right, the path is bordered by a grassy embankment.* (AC)

VIII-113
Two Friends at the Seaside

1903-04
Oil on cardboard, 18 × 28 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Georges Maratier, Paris, 1944 – The Leicester Galleries, London – Rousso, Paris – Private collection, Paris.

Description: *In the left foreground are two women in black, stretched out beneath some green and brown foliage. On the right is a shore giving onto a pale green sea; a small blue stream winds across the beach. A rough sketch painted on bare cardboard.* (AC)



VIII-114

VIII-114
The Seine Estuary

1903-04
Glue-based distemper on paper, mounted on canvas, 58.5 × 50 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Hallsborough Gallery, London – Private collection.

Description: *Above some densely clustered foliage on the right and a tangle of greenery on the left a blue-grey sea and an overcast sky can be seen, with two ochre sails and the dark-green line of the opposite shore.* (JS)



VIII-113



VIII-115



E. V., preparatory drawing for *Three Women on the Terrace at Vasouy*, in the *Small Vasouy Sketchbook, 1903-04*, graphite on paper, 8.2 x 12.9 cm. Private collection.

VIII-115
Three Women on the Terrace at Vasouy

1903
Oil on cardboard, 21.5 × 38.5 cm
Signed, centre right: *E Vuillard*
Private collection

Provenance: Félix Vallotton; Rodrigues-Henriques, Paris – Jean Nordman, Paris – Sale, Hôtel Drouot, Paris, 18 March 1986, lot II (col. ill.) – Sale, Sotheby's, London, 29 Nov. 1989, lot 108 (col. ill.), bought in – Private collection.

Exhibitions: Berlin, Werner, 1992, no. 5 – Lausanne, 2000-01, no. 53, p. 114 (col. ill.).

VIII-116
Lucy Hessel on a Path at Vasouy

1903-04
Oil on cardboard, 30.5 × 49.5 cm
Stamp 1, lower right
Private collection, Switzerland

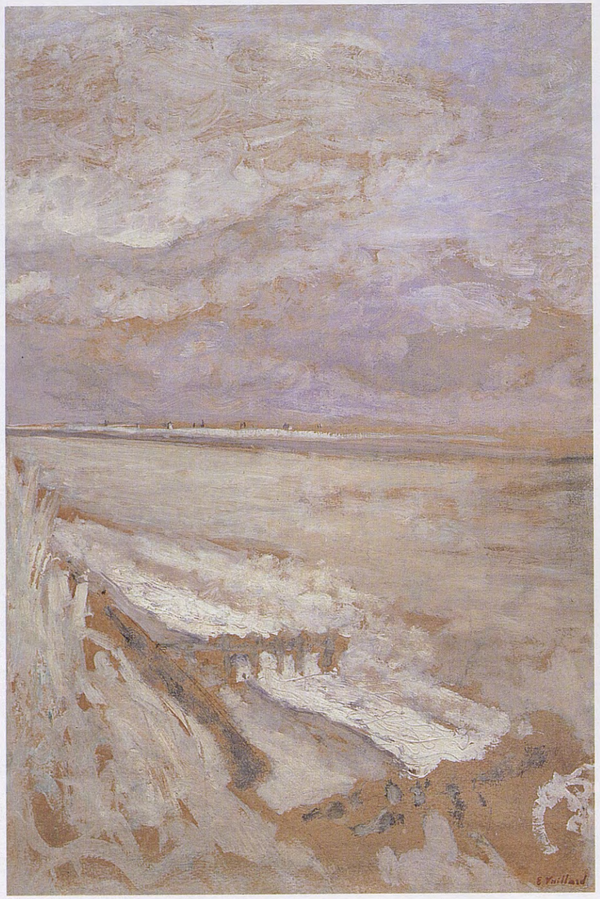
Provenance: Artist's studio – O'Hana, London – Roland, Browse & Delbanco, London – Michael Marx, London – R. Schorr, Great Britain – Sale, Sotheby's, London, 1 July 1976, lot 522 (ill.) – J. Krotoschin, Zurich (Switzerland) – Private collection, Switzerland.

Description: *Attired in a long white gown and hat, and carrying a grey garment under her arm, Lucy Hessel makes her way along a grey path. In the background is a pale green shrub with pink flowers.* (AC)



VIII-116


VIII-117


VIII-118


E. V., preparatory drawing for *Seashore*, in the *Small Vasouy Sketchbook, 1903-04*, graphite on paper, 10 x 15.6 cm. Private collection.

VIII-117
Seashore

1903-04
Oil on cardboard, 26.5 × 45.5 cm
Stamp 1, lower right
Private collection, New York

Provenance: Artist's studio – Wildenstein, New York, 1949 – Private collection, New York, c. 1952.

Description: *View from a porch of a beach stretching away to the left, with two small figures on the right. Grey tones throughout, with a clump of yellow gorse at the foot of the post on the left.* (AC)

VIII-118
The Sea at Vasouy

1903-04
Oil on paper, mounted on hardboard, 58.4 × 39.4 cm
Stamp 1, lower right
Hood Museum of Art, Dartmouth College, Hanover (New Hampshire), Gift of Evelyn A. and William B. Jaffe, Class of 1964H, P.954.92

Provenance: Artist's studio – Sam Salz, New York – William B. Jaffe, United States – Jaffe gift to the Hood Museum of Art, Hanover.

Description: *The sea at Vasouy, seen from the top of a hill along the foot of which runs a stream. The deserted grey beach is separated from the horizon by a broad expanse of shallow water. Lowering sky, clearing to blue near the top.* (AC)

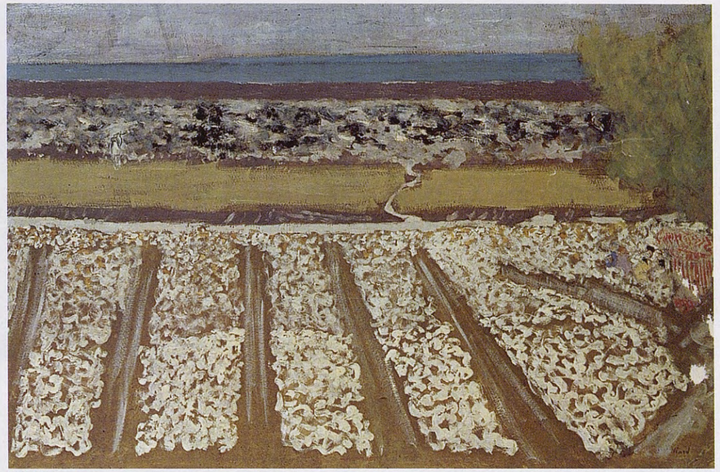

E. V., preparatory drawing for *The Sea at Vasouy*, in the *Small Vasouy Sketchbook, 1903-04*, graphite on paper, 8.2 x 12.9 cm. Private collection.

VIII-119
Low Tide at Vasouy

1903-04
Oil on cardboard, 49 × 72 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Arnoé, Paris – Sale, Galerie Motte, Geneva, 8 Dec. 1970, lot 54 (col. ill.), bought in – Sale, Palais Galliera, Paris, 29 May 1972, lot 43 (col. ill.), bought in – Sale, Pavillon Gabriel, Paris, 15 June 1977, lot P (ill.), bought in – Sale, Galerie Koller, Zurich, 25 Nov. 1977, lot 5406, pl. 24 – Galerie de la Corraterie, Geneva – Private collection.

Exhibitions: Geneva, Krugier, 1969, no. 85 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 74 (ill.).


VIII-119

VIII-120
Pebbles at Low Tide

1903-04
Oil on cardboard, 33 × 15.5 cm
Stamp 1, lower left
Art market, Lausanne (Switzerland)

Provenance: Artist's studio – Paul Vallotton, Lausanne.

Exhibition: Lausanne, Vallotton, 1992, no. 63 (col. ill.).

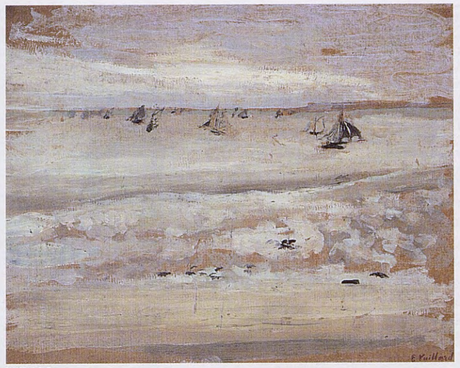
Description: *Successive bands of sand and pebbles at low tide. Grey palette throughout.* (JS)

The format of this small study is unusual, running counter as it does to the horizontal format habitually employed by Vuillard for landscapes, which, in the case of his sketchbooks, will sometimes extend across two whole pages. It corresponds exactly, on the other hand, to a drawing in the artist's 'Vasouy Sketchbook' (which he has turned on its side). In a sense, the drawing (see ill.) is more precise than the painting, being littered with indications: the sky is marked 'pearl-grey'; the area of sand near the sea, 'chocolate'; the pools of seawater and kelp, 'glossy background'; the area of sand in the foreground, 'glistening grey-beige'; the pebbles, 'pearl-grey palette'; the 'edge of palisade [sic = breakwater] blue-green'. It is hard to imagine a more detailed breaking-down of an immediate visual sensation.


E. V., preparatory drawing for *Pebbles at Low Tide*, in the *Small Vasouy Sketchbook, 1903-04*, graphite on paper, 12.9 x 8.2 cm. Private collection.


VIII-120


VIII-121


VIII-122

VIII-121
The Seashore

1903-04
Oil on cardboard, 26 × 36 cm
Private collection, France

Provenance: Artist's studio – Georges Maratier, Paris, 1944 – Private collection, Paris.

Description: *Between a reef of brown rocks and a small green patch of meadow marked off with dark mooring-stakes is a white and grey shore from which the sea is retreating. Grey sky, with the bare cardboard showing through in places.* (AC)

VIII-122
Seascape

1903-04
Oil on cardboard, 29.5 × 36 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection, Paris – Sale, Hôtel Drouot, Paris, 21 June 2002, lot 82 (col. ill.) – Private collection.

Description: *Harmony in grey-ochre, with a multitude of small sailing boats under the green band of the horizon.* (JS)

VIII-123
Late Afternoon on the Beach

1903-04
Oil on canvas, 40 × 60 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Beyeler, Basle (Switzerland), c. 1954 – Private collection.

Exhibition: Basle, Beyeler, 1954-55, no. 52 (ill.).


VIII-123


VIII-124

Description: *Six figures standing on a beach at low tide, one of them dressed in red. In the foreground, a breakwater thrusts out over the shingle; here and there are a few small, dark-black rocks. On the horizon a coastline can be seen, above the brightly lit headland of which hovers a large white cloud.* (AC)

VIII-124
Little Girl on the Beach

1903-04
Oil on cardboard, 23.5 × 22.5 cm
Stamp 3, lower left
Private collection

Provenance: Artist's studio – Stephen Hahn, New York, 1979 – Private collection.

VIII-125
Towels, the Artist's Room at Château-Rouge

1905
Oil on cardboard, 77 × 57 cm
Signed and dated, lower right:
E Vuillard 1905
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14522, *Intérieur*), 26 Sept. 1905, 800 F – Henry Bernstein, Paris, 25 May 1909, 2,200 F – Henry and Marcel Kapferer, Paris, c. 1924 – Seized by the Nazis during the German occupation – Current whereabouts unknown.


VIII-125

Exhibitions: Paris, Hôtel de la Curiosité, 1924, no. 130 – Paris, Musée des Arts Décoratifs, 1938, no. 119 [*Les Serviettes*].

Bibliography: Coolus 1938 p. 25 (ill.) – *Répertoire des biens spoliés en France* 1947, p. 241, no. 5398 – Genet 1950, p. 214 (ill.) – Daniel 1984, p. 74, fig. 19.

VIII-126
The Fireplace [recto]
Seashore [verso]

1905
Oil on cardboard, 53.5 × 78.5 cm
Signed and dated on recto, lower right:
E. Vuillard 1905
Tate Gallery, London, lent by The Trustees of the National Gallery, London, L02126

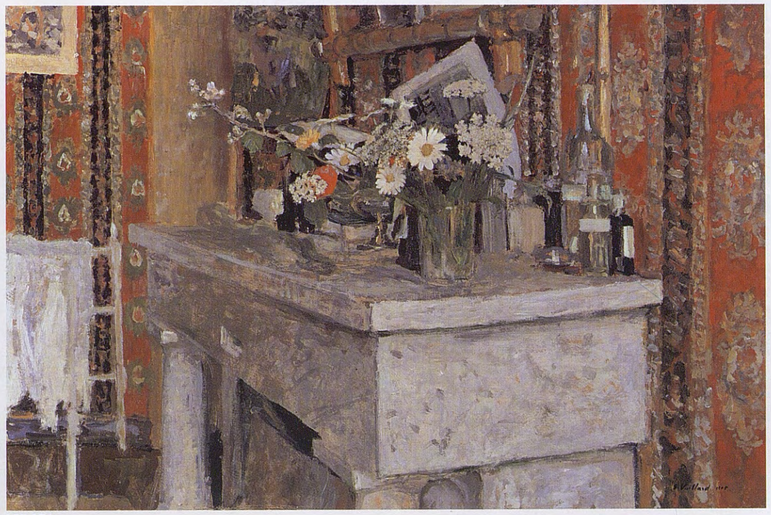
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14523, *La Cheminée*), 26 Sept. 1905, 800 F – Sir Hugh Percy Lane, London – Lane's Conditional Gift of Continental Pictures to the British Nation; Municipal Art Gallery, Dublin, 1908-13; Lane bequest to the National Gallery, London, 1917; Tate Gallery, London, 1917; transferred to the National Gallery, London, 1959, NG3271; on loan to the Municipal Art Gallery, Dublin, 1966; on loan to the Tate Gallery, 1997.

Exhibitions: Paris, Bernheim-Jeune, 1906, no. 8 – Dublin, Grosvenor, 1913 – Edinburgh, Royal Scottish Academy, 1948, no. 85 – London, Wildenstein, June 1948, no. 26 (ill.) – Munich, Haus der Kunst, 1968, no. 136 (ill.) – Paris, Orangerie, 1968, no. 120 (ill.) – London, Royal Academy, 1979-80, no. 239 (col. ill.) – Lyons, 1990, pp. 37 (col. ill.), 83, no. 109 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 67, p. 66 (ill.).

Bibliography: Harrison 1908, pp. 20-21 – Earp 1926, p. 64 – *The Studio* 92, no. 403, Oct. 1926, p. 306 (col. ill.) – Bodkin 1932, pp. 22, 30-31, pl. 50 – Rothenstein 1949, pl. 82; 1958, p. 142 (col. ill.) – London, Tate Gallery, 1958, p. 30 – Alley 1959, p. 278, pl. 55, fig. h – Denis 1959, p. 153 – Davies 1970, p. 142 – London, National Gallery, 1972, p. 29; 1973, p. 797 – Daniel 1984, p. 244, fig. 89 – Cogeval 1993b, pp. 95, 96 (col. ill.).


VIII-126v.

A view of Vuillard's bedroom at Château-Rouge in Amfréville, with the same towels drying in front of the fireplace as were depicted in the previous entry. This is a particularly fine example of the painter's predilection for 'non-subjects'. An extraordinary silence pervades the work. Vuillard, of course, cannot resist showing off the effect of the white marble on the red and black background. The seemingly haphazard manner in which the objects are arranged is carefully contrived and almost suggest an eighteenth-century overdoor *vanitas*.


VIII-126r.


VIII-127


VIII-128

VIII-127
Bouquet of Daisies and Poppies

1905
Oil on canvas, 33 × 46 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *The poppies stand out sharply, the daisies more faintly, against the vivid grey-blue background. Long bands of ochre and yellow on the table in the foreground.* (AC)

VIII-128
Roses in a Jug

c. 1905
Oil on canvas, 42 × 46 cm
Signed, lower left: *E Vuillard*
Private collection, New York

Provenance: A. Leroy, Paris – Sale, Sotheby's, New York, 30 March 1949, lot 36 (ill.) – Private collection, New York.

Exhibition: New York, Wildenstein, April-May 1973, no. 68.

VIII-129
Carrot Flowers in a Jug

1905
Oil on cardboard, 60 × 80 cm
Signed and dated, upper left: *E. Vuillard 1905*
Musée des Beaux-Arts, Lille (France), P 1803

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 14521, *Bouquet de fleurs*), 26 Sept. 1905, 800 F – Maurice Masson, Lille, 13 Oct. 1905, part of a lot, of which VII-338 for 2,800 F; Denise Masson – Musée des Beaux-Arts, Lille, 1956.

Exhibitions: Europe, travelling exhib., 1964, no. 35 (ill.) – Lyons-Barcelona-Nantes, 1990-91, no. 104, p. 39 (ill.) – Rome, Palazzo delle Esposizioni, 1994-95, no. 14 (col. ill.).

Bibliography: Oursel 1977, pp. 39, 42, no. 80, fig. 25.

Description: *A white jug on the right of a small table laid with a striped cloth, the handle of the jug seen in profile.* (JS)


VIII-129


VIII-130

VIII-130
The Indian Shawl, Lucy Hessel

c. 1905
Oil on cardboard, mounted on cradled panel, 40 × 37 cm
Signed, lower left: *E Vuillard*
Art market, Paris

Provenance: Art market, London, 1924 – Private collection, Paris – Galerie Schmit, Paris.

VIII-131
Table with Flowers

1906
Oil on canvas, 54.6 × 45.7 cm
Signed and dated, lower left: *E Vuillard 06*
Indianapolis Museum of Art, Indianapolis (Indiana), James E. Roberts Fund, Inv. No. 39.80

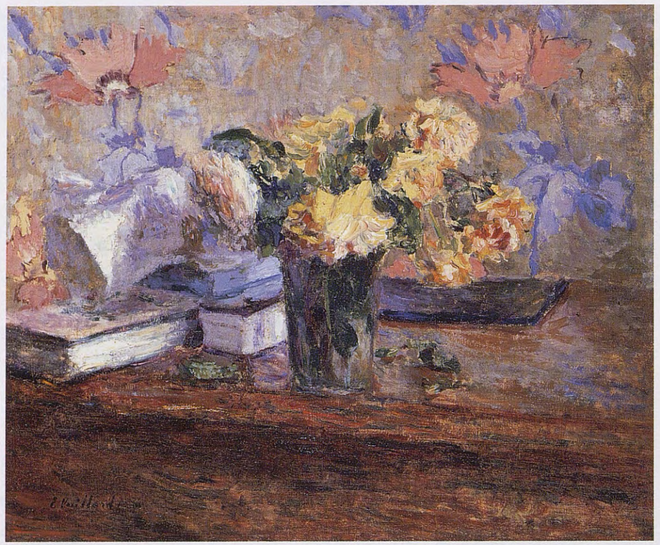
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15085), July 1906 – Albert Bernier, Paris, 9 Oct. 1906, 800 F – Bernier sale, Hôtel Drouot, Paris, 23 Nov. 1910, lot 54 – Georges Bernheim, Paris, 1,330 F – Jean Laroche, Paris; Jacques Laroche, Paris – Indianapolis Museum of Art, Indianapolis, 21 Nov. 1939.

Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 25 – Paris, Musée des Arts Décoratifs, 1938, no. 123 – Oberlin, Dudley Peter Allen Memorial Museum, 1940 (ill.) – Bordeaux, Beaux-Arts, 1966, no. 126.

Bibliography: Indianapolis 1951, fig. 43.

Description: *A vase of cornflowers, daisies and poppies on a table draped with a pink cloth. To the right of the vase is a long spray of dog-rose in a small glass carafe.* (JS)


VIII-131



VIII-132

VIII-132
Yellow Roses

1906
Oil on canvas, 38.1 × 46.4 cm
Signed and dated, lower left: *E Vuillard 1906* [?]
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15086), July 1906 – Comte Isaac de Camondo, Paris, 9 Oct. 1906, 1,500 F – Simone Berriau, Paris – Berriau sale, Galerie Charpentier, Paris, 28 May 1936, lot 8 (ill.) – Knoedler, New York, 30,000 F – Carroll Carstairs, New York, 1939 – Sam Salz, New York – Durand-Ruel Galleries, New York, 26 May 1943 – Guy Bjorkman, New York then Geneva – Sale, Christie's, New York, 8 May 2000, lot 19 (col. ill.) – Private collection.

Exhibition: New York, Carstairs, 1939-40, no. 10.

Description: *A few yellow roses with glints of red in a transparent vase on a marble-topped console table strewn with various odds and ends. Floral- and leaf-pattern wallpaper in the background.* (JS)

VIII-133
Pink Flowers

1906
Oil on cardboard, 33 × 43 cm
Signed and dated, lower right: *E Vuillard 06*
Private collection

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris; Josse Bernheim, Paris – Private collection.

Exhibitions: London, Tooth & Sons, 1934, no. 40 – Paris, Bernheim-Jeune, 1938, no. 35, 1953, no. 48 [*Roses*, 1906]; 1973, no. 16.

Description: *Harmony in pink and red.* (JS)

VIII-134
Forget-Me-Nots and Anemones

1906
Oil on cardboard, 62 × 64 cm
Signed, lower right: *E. Vuillard*
Private collection

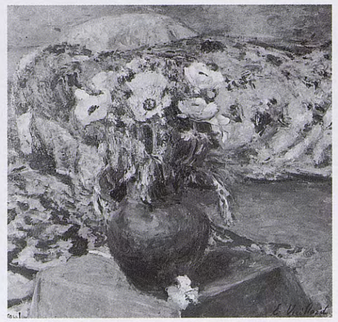
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16006), 1 May 1907, 800 F – Watjen, 6 Dec. 1907, 2,000 F – Jeanne Lanvin, Paris, c. 1946; comtesse Jean de Polignac, Paris, c. 1957 – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1907, no. 91 – Paris, Charpentier, Feb.-May 1946, no. 70bis.

Description: *A bouquet of anemones in a bulbous black vase placed on a table draped with a red cloth. A dazzling, pinkish-red flower stands out at the centre of the bouquet, which blends harmoniously with a richly coloured couch and rug in the background.* (JS)



VIII-133



VIII-134



VIII-135

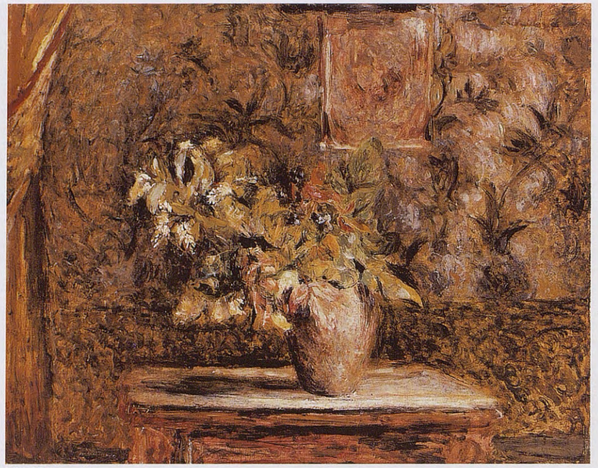
VIII-135
Larskpurs and Geraniums

c. 1906
Oil on cardboard, mounted on cradled panel, 48 × 61 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Coquelin Cadet, Paris – Coquelin Cadet sale, Hôtel Drouot, Paris, 26 May 1909, lot 53 – Henry Bernstein, Paris, 1,310 F – Bernstein sale, Hôtel Drouot, Paris, 8 June 1911, lot 32 – Bernheim-Jeune, Paris (stock no. 18844), 1,000 F – Édouard Vuillard, Paris, 26 May 1919 – Reid & Lefevre, London, 1927 – Arthur Tooth & Sons, London – Royan Middleton, Scotland, 1950 – Lefevre, London, 1960 – Charles W. Engelhard, Jr., Far Hills (New Jersey), 1961 – Private collection.

Exhibitions: London, Lefevre, 1961, no. 22 (ill.) – New York, Wildenstein, April-May 1973, no. 67 – Tokyo, Matsuzakaya Department Store, 1973-74, p. 48 (col. ill.).

Description: *On a table in the foreground is a bouquet of flowers in a reddish-brown stoneware vase. Among light and dark greenery, slate-grey patches of larkspur predominate, together with the bright red note of a few geraniums. The bouquet stands out on a ground of golden-yellow drapery, falling in straight folds on the left and, on the right, affording a glimpse of an ash-green wall.* (JS)



VIII-136

VIII-136
Vase of Flowers

1906
Oil on cardboard, 49 × 62 cm
Signed and dated, upper right:
E Vuillard 06
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16010), 1 May 1907, 800 F – E. Laffon, Paris, 19 July 1907, 2,000 F – Arthur Tooth & Sons, London – Lady Baillie, London, 1948 – Marlborough Fine Art, London, c. 1953 – A. & R. Ball, New York, 1956 – Sale, Christie's, New York, 1 May 1996, lot 163 (col. ill.) – Current whereabouts unknown.

Exhibitions: London, Tooth & Sons, 1947, no. 18 – London, Marlborough, 1953, no. 31 (ill.); 1954, no. 69 (ill.).

Description: *A pitcher on a small table, with daylight coming in from the right. The edge of a curtain can be seen on the left, and there is a small framed picture on the wall.* (JS)

VIII-137
Vase of Roses

c. 1906
Oil on cardboard, 50 × 60 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Sale, Sotheby's, London, 7 Dec. 1978, lot 513 (col. ill.), bought in – Current whereabouts unknown.

VIII-138
Still Life with Apples and Blackberries

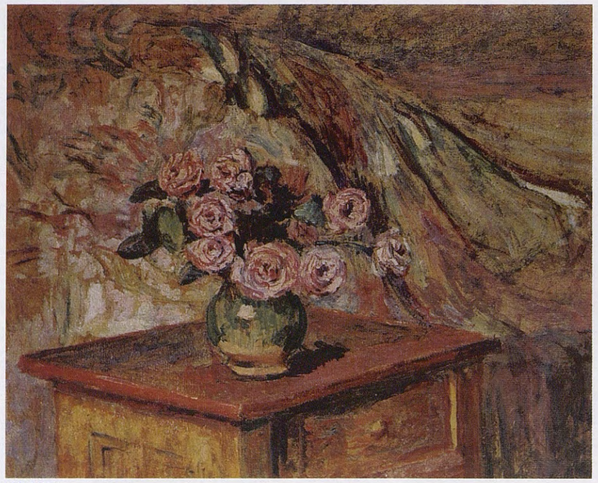
c. 1906
Oil on canvas, 42 × 53 cm
Stamp 1, lower right
Private collection, Great Britain

Provenance: Artist's studio – Renou et Colle, Paris – Lefevre, London, 1953 – Sir Alexander Korda, London, 1953 – Korda sale, Sotheby's, London, 14 June 1962, lot 32 (col. ill.) – Sir Antony Hornby, London – Private collection, Great Britain.

Exhibitions: Berne, Kunsthalle, 1946, no. 21 (ill.) – Brussels, Palais des Beaux-Arts, 1946, no. 32 (ill.) – Edinburgh, Royal Scottish Academy, 1948, no. 91 – London, Wildenstein, June 1948, no. 32 – Paris, Charpentier, 1948, no. 62 – Basle, Kunsthalle, 1949, no. 173 – London, Lefevre, 1953, no. 18 (ill.).

Bibliography: *The Burlington Magazine* 104, no. 710, May 1962, p. v (ill.).

Description: *Green apples on a red chest of drawers. Behind the apples, in a sort of ochre-coloured niche, are some pink flowers.* (AC)



VIII-137



VIII-138



VIII-139

VIII-139
The Stairs at Château-Rouge

1905
Pastel on paper, dimensions unknown
Private collection, France

Provenance: Artist's studio – Private collection, France.

VIII-140
Game of Draughts at Amfréville

1905-07
Oil on cardboard, 77 × 78 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Mme Andrée Hermann, Paris – Sale, Christie's, London, 27 March 1973, lot 10 (col. ill.), bought in – Galerie Schmit, Paris, 1979 – Private collection.

Exhibitions: Paris, Schmit, 1979, no. 76 (col. ill.); 1994, no. 60 (col. ill.).

Description: *Two figures seen in profile playing draughts: to the left, a woman in a red and mauve blouse, seated with her back to a window through which the light comes in; to the right, a bearded man framed by an open doorway. Between the two brightly lit players can be seen a young woman with her head cocked to one side and a vase of roses. In the left foreground a fourth figure is dimly visible in the shadows. Shimmering, soft-focus atmosphere throughout.* (JS)



VIII-140


VIII-141

VIII-141
Two Women Conversing

1905-07
Oil on cardboard, originally
47 (?) × 45 cm; cut in two
Stamp 1, lower right

Description: *Side view of two seated women, each with a hat and overcoat, silhouetted against a patch of red-striped wallpaper. In the foreground is the back of a chair. A rudimentary sketch.* (JS)

VIII-141.1
The Light-Coloured Dress

1905-07
Oil on cardboard, 47 × 25 cm
Stamp 2, lower left
Art market, Paris

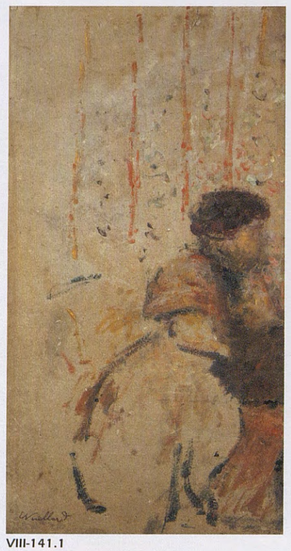
Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 19 June 1985, lot 9 (ill.) – Galerie Berès, Paris.

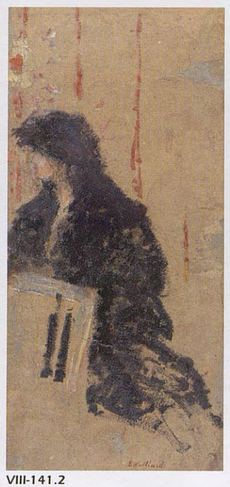
Exhibition: Paris, Berès, 1990, no. 115.

VIII-141.2
The Dark-Coloured Dress

1905-07
Oil on cardboard, 44.5 × 21.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.


VIII-141.1


VIII-141.2


VIII-142

VIII-142
Marcelle Aron in the Dining-Room at Château-Rouge

1905
Oil on canvas, 29 × 35.5 cm
Signed and dated, lower right:
E Vuillard 1905
Private collection

Provenance: H.O. Miethke, Vienna – Baron Adolphe Kohner, Hungary – Kohner sale, Ernst-Museum, Budapest, 26-28 Feb. 1934, lot 90 (ill.) – David Eckles, Great Britain – Arthur Tooth & Sons, London – Sam Salz, New York, 1952 – Mr and Mrs Alex M. Lewyt, New York, c. 1954 – Private collection.

Exhibitions: Cleveland-New York, 1954, p. 103 [*Mme Tristan Bernard in Her Drawing-Room*, 1925] – United States, travelling exhib., 1960-61 – New York, Wildenstein, Oct.-Nov. 1964, no. 57 (ill.).

Description: *To the left is Marcelle Aron, sitting at a table covered with a variety of objects, foremost amongst which is a vase of flowers. In the background is a fireplace, and, above this at top left, an inclined mirror in which part of the room is reflected. Daylight enters from the left.* (JS)

VIII-143
Afternoon Tea

1905-07
Oil on cardboard, 37.5 × 27.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hanover, London, 1955 – Sale, Sotheby's, London, 1 July 1959, lot 128 – Beyeler, Basle (Switzerland) – World House, New York – Sale, Sotheby's, London, 5 Dec. 1962, lot 153, bought in – Sale, Palais Galliera, Paris, 1 April 1963, lot 96 (ill.) – Sale, Palais Galliera, Paris, 3 Dec. 1975, lot 87 (ill.), bought in – Current whereabouts unknown.

Exhibitions: London, Hanover, 1955, no. 19 – Caracas, Fundación Eugenio Mendoza, 1959, no. 56.

Description: *Cups and saucers on a table laid with a red cloth. Light entering from a window at top left falls across the back of a woman in a red shawl, her head propped on an elbow on the edge of the table. On the right is a second woman holding a cup of tea to her lips, and, in the foreground, a rose in a round blue vase. A lively, spirited little sketch.* (AC)

VIII-144
In the Red Room

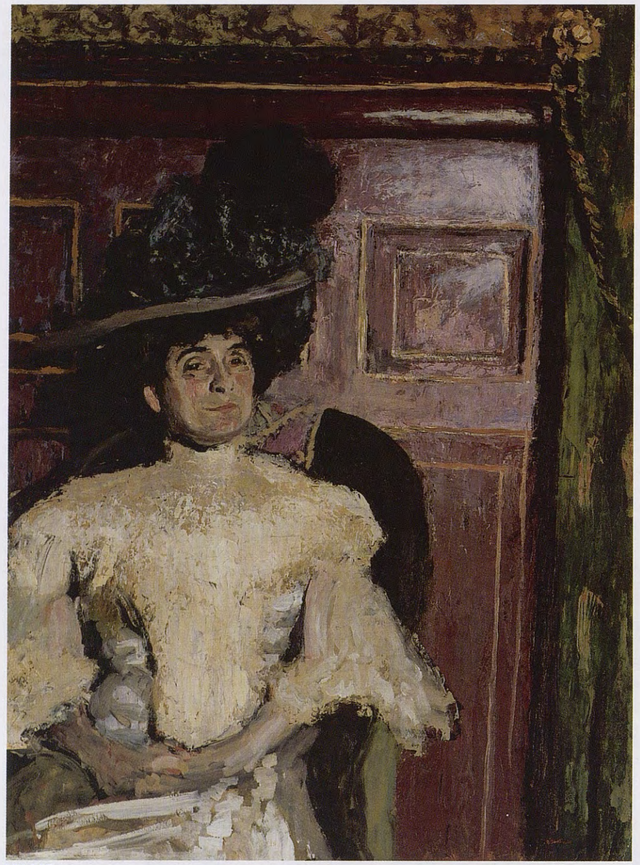
1905-07
Oil on cardboard, 49.5 × 78 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Ensconced in armchairs in the foreground are Marcelle Aron, on the left, and Jeanne Strauss-Raphaël, the sister of Tristan Bernard's brother-in-law, on the right; in the middle ground, slightly to the left of centre, is Lucy Hessel on a couch; in the background, a man standing next to a grey door, and to the right, a second man leaning on a piece of furniture, his bearded silhouette reflected in the wardrobe mirror (along with a fourth woman standing out of frame). Red walls, and red and blue highlights throughout.* (AC)


VIII-143


VIII-144



VIII-145

VIII-145
Madame Hessel in a Green Hat

1905-07
Oil on cardboard, 108 × 78 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – L'Œil Galerie d'Art, Paris – Louise and Joseph Pulitzer, Jr., Saint Louis (Missouri), 1966 – Private collection, United States.

Exhibitions: Paris, Charpentier, 1948, no. 52 – Paris, Bernheim-Jeune, 1953, no. 29 [*Mme Hessel au grand chapeau vert*] – Paris, L'Œil, 1963, no. 13 (col. ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 49 (ill.) – London, Lefevre, 1964, no. 9 (ill.) – Saint Louis, Art Museum, 1968, no. 82 (ill.) – Cambridge-Hartford, 1971-72, no. 238 – Chicago, 1972, no. 64 (ill.).

Bibliography: *L'Œil*, no. 100, April 1963, p. 21 (col. ill.) – *Apollo* 79, no. 25, March 1964, p. 237 (ill.), fig. 3 – *The Burlington Magazine* 106, no. 733, April 1964, p. 196, fig. 65 – Bernier 1967, p. 32 (ill.) – Thomson 1988, pp. 69, 108, col. pl. 53 – Rishel, cat. travelling exhib., United States, 1989-91, p. 114, fig. 173 – Exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 79 (ill.).

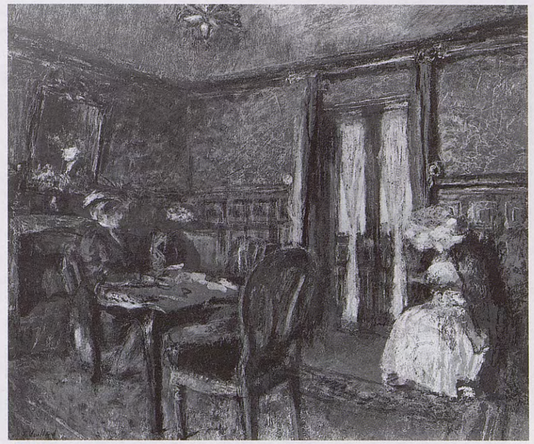
Description: *Lucy Hessel seen full-face, seated in a light-green armchair, the dark, rounded back of which stands out sharply against the mauve-tinted panelling of the wall. Her large hat is richly trimmed with ribbons and green ostrich feathers, her blouse cream-coloured and heavily impastoed. The hands have been sacrificed; the rendering of the cold tones of the face, on the other hand, is highly expressive. A rather daunting portrait, boldly rendered in green and mauve.* (JS)

This portrait is more or less contemporary with Matisse's *Woman with the Hat*,[1] presented at the Salon d'Automne in 1905, and Cuno Amiet's *Purple Hat* (1907).[2] Compared with that of his more 'barbaric' contemporaries, Vuillard's 'Fauvism' is full of compunction, grating and devious to a degree that borders on bad taste. True, women's fashion at the time played up all that was arrogant or baroque in the female figure; yet nowhere more than in this picture does Lucy Hessel merit the spiteful nickname of 'Monsieur Vuillard's dragon', given her by Kerr-Xavier Roussel and Tristan Bernard among others.[3] The mauve-tinted panelling of the drawing-room at Amfréville is clearly recognisable. In a much-published photograph by Vuillard (see ill.) Madame Hessel is shown gazing down with a haughty and disdainful air at her freshly painted portrait. No doubt she was displeased as usual – countless scenes noted by the artist in his journal show this often to have been the case – and returned the portrait to Vuillard, who locked it away in a cupboard.



E. V., Lucy Hessel at Amfréville in front of her portrait, 1905-07, photograph. Private collection.

[1] Henri Matisse, *Woman with the Hat*, 1905, oil on canvas, 81 × 65 cm, priv. coll.
[2] Cuno Amiet, *The Purple Hat* (*Portrait of Gertrud Müller*), 1907, oil on canvas, 60.5 × 54 cm, Kunstmuseum, Soleure.
[3] *L'Œil*, no. 100, April 1963, p. 20.



VIII-146

VIII-146
Interior at Amfréville

1907
Glue-based distemper, heightened with pastel, on cardboard, 77 × 91 cm
Signed, lower left: *E Vuillard*
Private collection, United States

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16432, *Intérieur*), 2 March 1908, 1,000 F – Claude Monet, Giverny (France), 2 March 1908, 2,500 F; Michel Monet, France – Wildenstein, New York – Charles H. Worcester, Chicago (Illinois) – Morris Sprayregen, New York – Wildenstein, New York – Private collection, New York, 1976.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 7 – Cleveland-New York, 1954, pp. 86 (col. ill.), 103 – New York, Wildenstein, Oct.-Nov. 1964, no. 33 (ill.).

Bibliography: Geffroy 1922, p. 331; 1924, p. 188.

Description: *Two women, reading: one seated in a wide-brimmed hat and white dress to the right of a window; the other, likewise wearing a hat, sitting in profile before a fireplace on the left, with her arm resting on a table. In the foreground is a chair. The light appears to come, not from the French window but from a second source, somewhere out of frame on the left.* (JS)

VIII-147
Marcelle Aron in a Kimono at Amfréville

c. 1907
Oil and gouache on paper, 52 × 54.5 cm
Signed, lower right: *E Vuillard*
Murauchi Art Museum, Hachioji (Japan)

Provenance: Private collection, France – Sale, Christie's, London, 6 April 1976, lot 27 (col. ill.) – Private collection, Miami (Florida) – Murauchi Art Museum, Hachioji.

Exhibitions: Hachioji, Murauchi, 1989, no.51 (col. ill.) – Japan, travelling exhib., 1990-91, no. XVII-2 (col. ill.).



VIII-147



VIII-148

VIII-148
The Dressing-Room, Madame Hessel Reading at Amfréville

1906
Oil on cardboard, 49.5 × 62.8 cm
Signed, lower right: *E Vuillard*
The Art Institute of Chicago, Chicago (Illinois), Charles H. and Mary S.F. Worcester Collection, 1947.119

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 15701, *Le Cabinet de toilette*), 18 Feb. 1907, 550 F – Alexandre Natanson, Paris, 10 May 1907, 550 F – Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 20145, *Portrait de Mme Hessel*), 13 Jan. 1914, 2,000 F – Thomas Justice & Sons, Dundee (Great Britain), 13 Oct. 1919, part of a lot – Alexander Duncan, Carnoustie (Great Britain) – Arthur Tooth & Sons, London – Knoedler, New York, 1927 – Kraushaar, New York – Charles H. Worcester, Chicago, 1938 – Worcester gift to the Art Institute of Chicago, Chicago, 1947.

Exhibitions: Chicago, Art Institute, 1938-39, no. 33 – Washington D. C., Phillips Memorial Gallery, 1939, no. 16.

Bibliography: Chicago, Art Institute, 1961, p. 478.

Description: *In the left foreground is Madame Hessel in a white dress trimmed with a black ribbon. She sits facing the viewer, her eyes focused on a book she is holding in both hands, her figure partly reflected in a large mirror on the wall behind her.* (JS)

VIII-149
Room at Amfréville: Madame Hessel Feeling Poorly

1907
Pastel on paper, 11 × 15.5 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Jos Hessel, Paris – Private collection.

VIII-150
Study of a Woman Lying in Bed

1907
Oil on cardboard, 33 × 37 cm
Stamp 1, lower right
Current whereabouts unknown

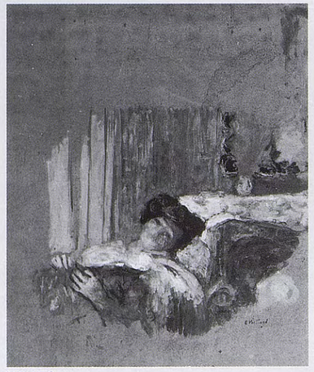
Provenance: Artist's studio – Georges Maratier, Paris – Sale, Galerie Charpentier, Paris, 4 April 1957, lot 12 (ill.) – Current whereabouts unknown.

Bibliography: Chastel 1946, p. 80 (ill.).

Description: *A reclining woman, her dark hair standing out sharply against the red and white décor of the room. Fireplace to the right.* (AC)



VIII-149



VIII-150



VIII-151

VIII-151
Woman in Purple, Writing

1907
Oil on cardboard, 40 × 37 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Georges Maratier, Paris – Private collection, Paris.

Vuillard took several photographs of this bedroom with its twin folding metal cots, including one with Lucy (see ill.). Here, he ventures a particularly bold contrast between the red wall fabric, the yellow metal bedstead and the purple dressing-gown worn by Marcelle Aron, who is sitting at a secretaire on the right, absorbed in reading.



E. V., Lucy Hessel in her bedroom at Château-Rouge, 1907, photograph. Private collection.

VIII-152
The Adrianople Wall-Hanging

1907
Pastel on grey paper, 20.5 × 16 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16335, *La Tenture d'Andrinople*), 3 Jan. 1908, 250 F – Louise Gant, Paris, 7 Oct. 1908, 550 F – Blancon, Paris – Georges Valla, Paris – 'Floralies' sale, Les Jardins des Établissements Truffaut, Versailles, 13 May 1964, lot 15 (ill.) – Frederick C. Havemeyer, United States – Sale, Trosby Galleries, Palm Beach (Florida), n.d., lot 82 (ill.) – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, Feb. 1908, no. 12.

Description: *Side view of a young woman in green pyjamas flecked with blue, sitting at a secretaire. The wall behind the metal bedstead is hung with a Turkish tapestry. A piece of purple material dangles down from her black chair onto a rug touched with brown and green against the grey-tinted paper. Scraps of blue fabric in the right foreground.* (JS)



VIII-152

VIII-153
In the Bedroom

c. 1907
Ink heightened with pastel on paper, 11.5 × 11 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Girard, Paris – Sale, Sotheby's, London, 21 Oct. 1998, lot 255 (col. ill.) – Current whereabouts unknown.



VIII-153


VIII-154


VIII-155


VIII-156

VIII-154
The Laundry Basket

1905-07
Pastel on paper, 46 × 56 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Maxwell Davidson Gallery, New York – Private collection.

Description: *A woman in a pale ochre blouse and black skirt, seated in a wicker chair. Beside her are two matching tables, on one of which stands a laundry basket. The light-hued tables and basket and the pale red designs of the rug blend harmoniously with the beige-grey paper support, which is strongly present throughout.* (AC)

VIII-155
Meadow in Normandy

1905-07
Oil on cardboard, 41 × 58 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sam Salz, New York – Mrs Coleman Woolworth, San Francisco (California) – Sale, Christie's London, 2 Dec. 1966, lot 17 (ill.), bought in – Sale, Sotheby's, New York, 9 Nov. 1967, lot 139 (ill.) – Reyn Gallery, New York – Private collection.

Description: *Under a pale sky suggested by a few small patches of blue, a light-green meadow slopes gently down through an orchard to a red and brown horizon edged with a thin blue line of sea. Light from the left dapples the pink and yellow trunk of an apple-tree. Green foliage and deep, dark blues.* (AC)

VIII-156
In the Meadow in Normandy: the Artist at Work

c. 1905
Oil on cardboard, 54.5 × 78.5 cm
Stamp 1, lower right
Private collection, Denmark

Provenance: Artist's studio – Galerie Charpentier, Paris, c. 1947 – Odette Siegel, Copenhagen – Private collection, Denmark.

Exhibitions: Stockholm, Bukowskis, 1947, no. 70 – Paris, Charpentier, 1948, no. 54bis.

Bibliography: Chastel 1946, p. 74 (col. ill.); 1954, p. 32 (col. ill.).

Description: *View of an empty meadow, with, seated in a deckchair to the right, Madame Hessel in a large straw hat, reading. Near her is a dog, and, further back towards the top left, a man perched on a folding-stool, with a few dashes of black indicating the gaitered legs, the beard and the jacket lying on the grass. The light falling across his shoulder and hat suffices to conjure up a likeness of Kerr-Xavier Roussel. Line of trees on the horizon and bright bluish sky. The long shadow on the grass is suggested by the bare cardboard.* (JS)

VIII-157
Two Women Seated by a Tree

1905-07
Oil on cardboard, 54.5 × 77 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris, 1948 – Sale, Drouot-Rive Gauche, Paris, 9 June 1977, lot 48 (col. ill.) – Current whereabouts unknown.

Description: *Two women sitting in garden chairs in a green and yellow meadow. Play of light and shadow, with a very bright yellow patch on the right.* (AC)


VIII-157


VIII-158

VIII-158
Madame Hessel in Normandy

1905
Oil on cardboard, 58 × 67.5 cm
Signed and dated, lower right:
E. Vuillard 05
Private collection

Provenance: Mme Prosper-Émile Weil, Paris – Private collection, Paris – Sale, Hôtel Drouot, Paris, 25 Nov. 1990, lot 24 (col. ill.) – Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 118 [*Femme assise dans un fauteuil de toile, dans une prairie verte*].

VIII-159
Madame Hessel Sitting in a Meadow in Normandy

c. 1905
Oil on cardboard, mounted on canvas, 38.5 × 57 cm
Stamp 2, lower right
Private collection, London

Provenance: Artist's studio – Georges Maratier, Paris – Galerie Feilchenfeldt, Zurich (Switzerland) – Kurt Meissner, Zurich – Sale, Hôtel Drouot, Paris, 17 March 1966, lot 125 (ill.) – Willi Raeber, Basle (Switzerland) – Ewan Phillips, London – Sale, Sotheby's, London, 30 April 1969, lot 75 (ill.) – Spencer Samuels, New York – Fletcher Jones, Los Angeles (California) – Sale, Christie's, London, 2 Dec. 1975, lot 33 (ill.) – José Adolfo F. Escarzaga, Santander (Spain) – JPL Fine Arts, London, 1985 – Private collection, London, 1991.

Exhibitions: Munich, Kunstverein, 1959, no. 44 – Zurich, 1964, no. 157 – Melbourne-Sydney, 1985, no. 35 – London, JPL, 1986-87, no. 57 (col. ill.) – Salzburg-London, 1991, no. 12 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 68, p. 81 (col. ill.).

Description: *View of a large meadow lined with dark-hued apple-trees, with the silhouette of a seated woman on the far left. Grey sky.* (JS)

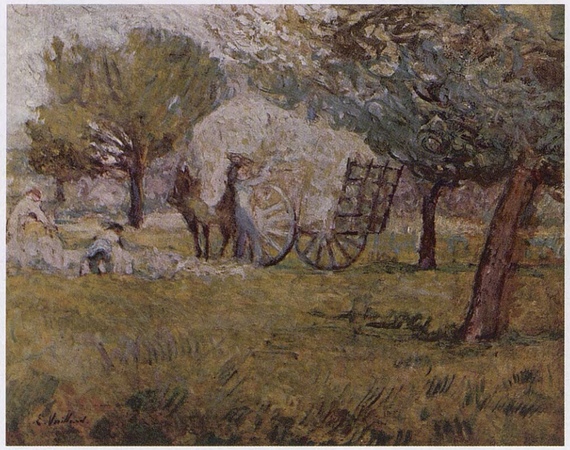

VIII-159



VIII-160



VIII-161



VIII-162

VIII-160
Landscape under an Overcast Sky

1905-07
Oil on cardboard, 48.5 × 57 cm
Stamp 1, lower right
Private collection, Great Britain

Provenance: Artist's studio – Wildenstein, New York – Harald Lamotte, Great Britain – Private collection, Great Britain.

Exhibitions: Lima, Gesinus, 1957, no. 24 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 23 (ill.).

Description: *Under a lowering silver-grey sky, a landscape with no marked contrast in tone. The broad expanse of grass in the foreground is executed with small brushstrokes heightened with dots of white on the left. In the middle distance a long ochre path is separated from the silvery flow of a river by a soft band of green.* (AC)

VIII-161
Apple-Trees

1905-07
Oil on cardboard, mounted on canvas, 49 × 79 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Georges Maratier, Paris, 1945 – Galerie Daniel Malingue, Paris, 1990 – Private collection.

Exhibition: Berne, Kunsthalle, 1946, no. 4 (ill.).

VIII-162
Hay Cart

1905-07
Oil on cardboard, 45 × 59 cm
Signed lower left: *E. Vuillard*
Private collection, Tokyo

Provenance: Bouillon Rambucourt, Paris – Sale, Palais Galliera, Paris, 6 Dec. 1966, lot 185 (col. ill.) – Hervé Odermatt, Paris – Nichido Gallery, Tokyo – Private collection, Tokyo.

Vuillard takes up a youthful subject previously treated in his journal and in several oil sketches made between 1889 and 1890 (see II-46) and here rendered in a superb harmony of soft greens.

VIII-163
Game of Draughts at Amfréville

1906
Oil on canvas, 76 × 109 cm
Signed and dated, lower right:
E Vuillard 1906
Villa Flora, Fondation Hahnloser-Jäggli, Winterthur (Switzerland)

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16334, *La Partie de dames*), 3 Jan. 1908, 1,000 F – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1919, part of a lot – Arthur Hahnloser, Winterthur (Switzerland), c. 1926; Hedy Hahnloser-Bühler, Winterthur; Hans H. Hahnloser, Berne; Fondation Hahnloser-Jäggli, Villa Flora, Winterthur.

Exhibitions: Berlin, Secession, 1908, no. 260 – Paris, Bernheim-Jeune, Feb. 1908, no. 27 – Brussels [La Libre Esthétique], 1909, no. 280 – London, Grafton, 1910, no. 159 – Rome, L'Arte mondiale, 1911, no. 177 – Winterthur, Kunstmuseum, 1916, no. 193 – Basle, Kunsthalle, 1917, no. 126 – Zurich, Kunsthaus, 1932, no. 157 [*La Partie de dames*] – Winterthur, Kunstmuseum, 1937, no. 169 – Paris, Musée des Arts Décoratifs, 1938, no. 127 – Lucerne, Kunstmuseum, 1940, no. 131 (ill.) – La Chaux-de-Fonds, Beaux-Arts, 1946, no. 38 – Winterthur, Kunstmuseum, 1949, no. 231 (ill.) – Berne, Kunsthalle, 1953, no. 143 (ill.) – Lausanne, Palais de Beaulieu, 1964, no. 159 (ill.) – Munich, Haus der Kunst, 1968, no. 106 (ill.) – Paris, Orangerie, 1968, no. 131 (ill.) – Winterthur, Kunstmuseum, 1973, no. 289 (ill.) – Lyons, 1990, no. 110, p. 200 (col. ill.) – Winterthur, Villa Flora, 1995-97, no. 98, p. 79 (col. ill.); 1997-98, no. 47, fig. 8, p. 44; 1999-2000, no. 44.

Bibliography: Segard 1914, p. 299, p. 296 (ill.) – Leclère 1920, p. 100 (ill.) – Courthion 1926, pp. 65 (ill.), 66 – Maus 1926, p. 401 – Roger-Marx 1946a, pp. 68, 76 (ill.); 1948c, pl. 67 – Schweicher 1949, pp. 16, 100-01, 106 – Charensol 1955, pl. 6 – Schweicher 1955, p. 6, pl. 32 – Hahnloser 1956, p. 55, pp. 37-38 (col. ill.) – Cassou 1958, p. 28 – Salomon 1961, p. 90 (ill.); 1968, p. 112 (ill.) – Clay 1971, p. 76 (col. ill.) – Vaillant 1974, pp. 38-39 – Georges 1982, p. 111 – Exhib. cat., Zurich, 1982-83, fig. 180a – Kelder 1986, col. fig. 404 – Warnod 1988, pp. 61, 63, 65 (col. ill.) – Cogeval 1993b, pp. 92 (col. ill.), 93.

This enchanting composition was deemed sufficiently important by Achille Segard for him to mention it, at the end of his defence of Vuillard's decorative works, among the easel paintings: '[Vuillard] comes up with some unexpected and ingenious arrangements in his canvases. As in Japanese painting or the work of Degas, it can happen that the figures are cropped by the picture plane or that the painter has so positioned himself as to view his models from below or from above. When he paints draughts-players seated around a gaming-table on a yellow ground, the play of perspective is infinitely strange, because the artist has viewed them from the window of his room and has fixed them in their foreshortenings'. Here, the precipitous vantage-point from which Vuillard gazes down on this 'open-air room' has struck many commentators, prompting comparison with Caillebotte. Unlike the painter and friend of the Impressionists, however, who was intent upon depicting the bustle of metropolitan life, the former Nabi excels in revealing the exquisite tedium of afternoons in Normandy, whiling away the time reading in a deckchair or sharpening one's wits over a game of cards or chess. Of all these bourgeois figures who have suc-



E. V., In front of Château-Rouge at Amfréville, 1905-07, photograph. Private collection.



VIII-163

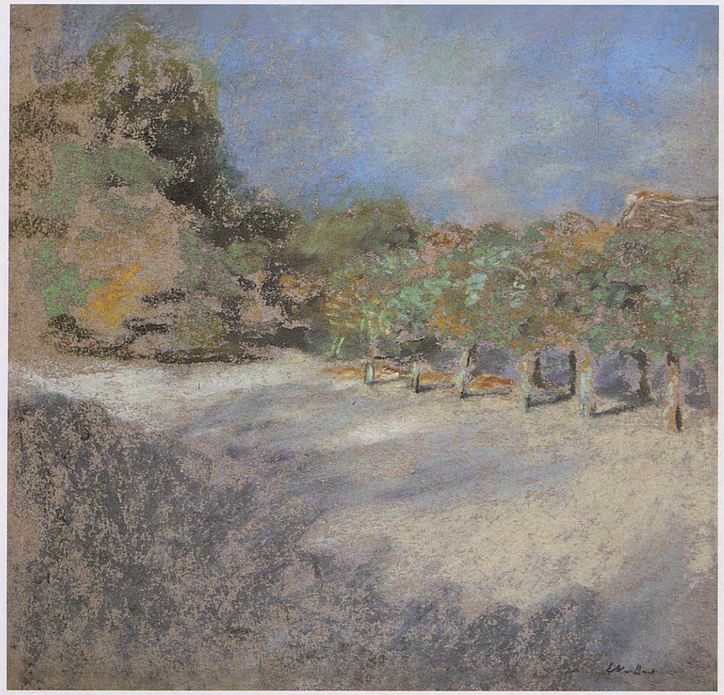
cumbed to a gentle torpor, Vuillard is the only one to work without respite.
For Annette Vaillant, it was the memory of the holidays they spent together that really mattered. 'The house is full of guests. From his window, Monsieur Vuillard has painted the game of draughts being played after coffee between André Picard, with his droopy, silken moustache, and Tristan Bernard, both wearing boaters. In his holiday uniform of white drill, Jos Hessel, his pate bare to the sun, advises the players. Mother, resting in a deckchair, is reading. I don't know who the other two are.' The identity of the two figures surrounding Marthe Mellot is indeed unclear; one may be Jos Hessel's sister, Louise; the other a man – perhaps Romain Coolus' brother, Doctor Weil. At the top of the picture, lying in a deckchair behind the players and overlooked by most commentators, is Marcelle Aron. Though no 'preparatory' photograph, strictly speaking, exists for this composition, Vuillard once again draws on several photographs (see ill.). The picture corresponds very closely, on the other hand, to several preparatory drawings.



E. V., Lucy Hessel and Tristan Bernard playing draughts, 1905-07, photograph. Private collection.



E. V., The garden at Château-Rouge at Amfréville, 1905-07, photograph. Private collection.



VIII-164

VIII-164
Autumn Sun

1907
Pastel on grey-tinted paper, mounted on cardboard, 24.8 × 25.7 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16336, *Soleil d'automne*), 3 Jan. 1908, 300 F – Thomas Justice & Sons, London, 11 Oct. 1919, part of a lot – The Leicester Galleries, London – Silberman, New York – Paul Kantor, Beverly Hills (California) – Sale, Sotheby's, New York, 14 Nov. 1990, lot 111 (col. ill.) – Galerie Bellier, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 13; May 1909, no. 115 – Dresde, Sächsicher Kunstverein, 1913.



VIII-165



VIII-166

VIII-165
Impression of Rain

1907
Pastel on paper, 24.9 × 26.2 cm
Signed, lower right: *EVuillard*
The Metropolitan Museum of Art, New York, Bequest of Miss Adelaide Milton De Groot (1876-1967), 67.187.42

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16337, *Effet de pluie*), 3 Jan. 1908, 300 F – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – B.C. Smith, Whiteleigh, Paisley (Great Britain) – Sale, Christie's, London, 11 July 1924, lot 6447 (with VIII-204) – Lantz – Lefevre, London – Miss Adelaide Milton De Groot, United States – Adelaide Milton De Groot bequest to the Metropolitan Museum of Art, New York, 1967.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 14 – London, Grafton, 1911, no. 188.

VIII-166
Meadow at Amfréville

c. 1907
Pastel on paper, mounted on cardboard, 23 × 32 cm
Signed, lower right: *EVuillard*
Musée de Grenoble, Grenoble (France), Inv. MG 2229

Provenance: Marcel Sembat, Grenoble – Agutte-Sembat bequest to the Musée de Peinture et de Sculpture, Grenoble, 1923.

Exhibitions: Paris, Petit Palais, 1935, no. 346 – Innsbruck, Tiroler Landesmuseum Ferdinandeum, 1972.

Bibliography: Kueny, Viatte 1963, no. 232 (ill.).

VIII-167
Purple Trunks Seen against the Light

1907
Pastel on white paper, with dark-green distemper underpainting, 18 × 32 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Charpentier, Paris, 28 May 1954, lot 28 – Current whereabouts unknown.

Exhibition: Basle, Kunsthalle, 1949, no. 256.

Description: *A luminous yellow parallelogram in an expanse of purple shadows. Lit from behind, the trees have green leaves and purple trunks.* (AC)

VIII-168
Reading beneath the Trees at Amfréville

1907
Pastel on brown-tinted paper, mounted on canvas, 26 × 38 cm
Signed, lower left: *EVuillard*
Private collection

Provenance: Mme Nicolas, Paris, c. 1953 – Sale, Hôtel Drouot, Paris, 1 March 1982, lot 180 – JPL Fine Arts, London – Private collection, Mexico – Sale, Christie's, London, 16 Nov. 1983, lot 131 (col. ill.) – Private collection.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 61 [*La Lecture sous les arbres*].



VIII-167



VIII-168



VIII-169



E. V., preparatory drawing for *Jos Hessel with Hat and Lavallière*, graphite on paper, 14.3 x 10.9 cm. Private collection.

VIII-169
Jos Hessel with Hat and Lavallière

c. 1907
Glue-based distemper on paper, mounted on cardboard, 49 × 54 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – Galerie Berès, Paris – Sale, Sotheby's, London, 29 June 1977, lot 341 (ill.), bought in – Sale, Christie's, London, 30 Nov. 1993, lot 157 (col. ill.), bought in.

Exhibition: St. Tropez, 2000, no. 65, p. 38 (ill.).

Unlike the fearsome 1905 *Portrait of Jos Hessel* (VII-400), the present sketch is friendly and affectionate. During the summer holidays, the picture-dealer liked to sport the floppy neck-tie or lavallière traditionally associated with artists, of which Vuillard is likewise said to have been fond. The preparatory drawing for this picture (see ill.) is more finely detailed than the 'finished' painting (always assuming such a concept can be applied to Vuillard's work).

VIII-170
Figures beneath Trees

1907
Pastel on paper, 27.5 × 35 cm
Signed, lower right: *EVuillard*
Private collection, Switzerland



VIII-170

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16338, *Personnages sous les arbres*), 3 Jan. 1908, 350 F – Georges Bourgarel, Paris, 10 May 1909, 750 F – Nathan, Zurich – Sale, Galerie Koller, Zurich, 20 May 1977, lot 5147 (ill.) – Private collection, Zurich.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 17; May 1909, no. 114.

VIII-171
The Bottle of Red Wine

1907
Pastel on paper, 25 × 32 cm (?)
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16341, *La Bouteille de vin rouge*), 3 Jan. 1908, 300 F – Henry Bernstein, Paris, 5 March 1909, 400 F – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, Feb. 1908, no. 16.

Description: *A sunlit garden with, at the centre of the composition, a young woman sitting in the shade of some trees at a table with a bottle standing on it.* (JS)



VIII-171



VIII-172



VIII-173

VIII-172
Young Woman in a Garden

c. 1907
Oil on cardboard, 57 × 37 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 10 March 1996, lot 84 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 26 Nov. 1999, lot 13, 68,000 F – Private collection.

VIII-173
Woman Sitting beneath a Tree in the Garden

c. 1907
Pastel on paper, 25 × 32 cm
Signed, lower left: *E Vuillard*
Private collection, South Africa

Provenance: Artist's studio – Sale, Kunsthaus Lempertz, Cologne, 17 May 1974, lot 577 (col. ill.) – JPL Fine Arts, London and Galerie Salis, Salzburg (Austria) – Private collection, South Africa, 1991.

Exhibition: Salzburg-London, 1991, no. 44 (col. ill.).

Description: *A woman in a purple housecoat sitting at a table heaped with fabrics on a grey lawn. Grey light filters through a gap in the dark screen of foliage, and the sun is pink. The large tree-trunk dappled with reflections is rendered in an Impressionist-like style.* (AC)

VIII-174
Woman Knitting in a Garden

c. 1907
Pastel on paper, 48.5 × 63 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Poyet, Paris – Lefevre, London, 1958 – Mrs Harry Sacher, London, 1959 – Current whereabouts unknown.

Description: *A woman in a light-hued dress and blue cardigan, sitting in a garden chair in the shade of a tree. Behind her is a bed of pink flowers and an expanse of meadow; in the background, a sombre-looking residence with a small bright splash of red in front of it, and, to the left, a line of trees. Simplified forms and light and shadow effects throughout.* (AC)



VIII-174



VIII-175

VIII-175
Under the Trees at Amfréville

c. 1907
Glue-based distemper on paper, 41 × 67 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Alex Maguy, Paris, 1963 – Private collection, Boston (Massachusetts).

Description: *A table laid with a red check tablecloth in a green and yellow arbour. In the foreground are two dark-haired ladies in light-hued clothes. A luminous pink band runs beyond the line of trees. In the background, left of centre, is a house.* (AC)



VIII-176

VIII-176
Madame Hessel at Table beneath the Trees, at Amfréville

c. 1907
Pastel on paper, 21.5 × 21.5 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Jos Hessel, Paris – Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 239.

Vuillard chose this pastel for his retrospective at the Pavillon de Marsan in 1938. At the time, it was called *Woman Seated at a Table in a Garden at Vaucresson* and was dated by Vuillard *circa* 1926. In fact, it was painted many years earlier, and Lucy was still alive to correct him. This goes to show how relatively unimportant questions of time and place were to the artist. It is also a reminder that the foundations of Vuillard's 'late' style were laid sometime between 1905 and 1907. The scene clearly takes place at Amfréville around 1907, since Lucy's hair is still dark (it only turned white around 1914); in addition, the composition of the pastel drawing corresponds to various photographs taken by Vuillard in the course of that holiday (see ill.).



E. V., Lucy Hessel and Marcelle Aron at Château-Rouge, Amfréville, 1905-07, photograph. Private collection.



VIII-177

VIII-177
Under the Trees

c. 1907
Glue-based distemper on paper, mounted on canvas, 87.9 × 87.3 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Roland, Browse & Delbanco, London – Crane, London – Bettie Thommen, Basle (Switzerland) – Arthur Wilhelm, Bottmingen (Germany), c. 1957 – Private collection, Switzerland – Sale, Sotheby's, New York, 9 Nov. 1995, lot 190 (col. ill.), bought in.

Exhibitions: Basle, Bettie Thommen, 1950 – Basle, Kunsthalle, 1957, no. 256 – Hamburg-Frankfurt-Zurich, 1964, no. 32 (ill.).

Bibliography: Whittet 1953, p. 20 (col. ill.).

Description: *Three figures beneath some thick, dark-green foliage: a seated man on the left, cropped by the picture plane; a seated woman in a mauve dress, wrapped in a shawl; and a woman standing next to a brown chair, the legs of which catch the sunlight. Everything else in the composition – the women's dresses, the trunks of the trees – is rendered in the same muted tones as the shadows. In the background, the light-coloured facade of a house can be seen. A sketch that makes extensive use of the grey-tinted paper ground.* (AC)



E. V., preparatory drawing for *The Linden Trees at Amfréville*, brush and ink, and graphite on paper, 18 x 11.5 cm. Private collection.



VIII-178

VIII-178
The Linden Trees at Amfréville

1907
Glue-based distemper heightened with pastel on paper, 105.5 × 127 cm
Signed, lower left: *E Vuillard*
Musée des Augustins, Toulouse (France), D 1946 1

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16431, *Sous les arbres*), 2 March 1908, 800 F – Henry Bernstein, Paris, 3 March 1909, 1,500 F – Bernheim-Jeune, Paris (stock no. 17884), 10 Jan. 1910, 800 F – Édouard Vuillard, 13 Oct. 1919, in partial exchange for VII-259; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Musée des Augustins, Toulouse, 1946.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 5 – Paris, Orangerie, 1941-42, no. 20 – Lima-Caracas-Montevideo, 1950, no. 23 – Paris, Grand Palais, 1978, no. 294 (ill.) – St. Tropez-Lausanne, 2000-01, no. 66, p. 121 (col. ill.).

Bibliography: Vergnet-Ruiz, Laclotte 1962, p. 256.

Lucy Hessel can be recognized in the foreground without too much difficulty, as can the head of Tristan Bernard and, in the background, Marcelle Aron, engrossed in reading. Note the magnificent contrast between the sunlit area of red tablecloth and the blue china cups just visible in the shadows. Various photographs (see ill.) seem to have paved the way for this composition, along with a quick sketch (see ill.) in which the positions of the figures are reversed.



E. V., Lucy Hessel at Amfréville, 1905-07, photograph. Private collection.



VIII-179

VIII-179
Lunch at Amfréville

c. 1907
Glue-based distemper on paper, mounted on canvas, 74.9 × 104.2 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sam Salz, New York – Arnold Kirkeby, United States – Sale, Sotheby's, New York, 19 Nov. 1958, lot 11 (ill.) – Leventritt, New York – Stephen Mazoh, New York, 1986 – Private collection.

Description: *A dark-haired young woman in a blue blouse with a lace collar and a dark skirt, her elbows resting on a table and her face turned away. The table, laid with a red-striped tablecloth, is seen in perspective, receding to the left. Sitting at the far end of it is a sombrely dressed man. Dark background, more broadly executed on the right. A quick sketch revolving around the face of the woman in blue.* (AC)

Exhibitions: New York-Waltham, 1962, no. 71 – Japan, travelling exhib., 1977-78, no. 36 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 71, p. 74 (col. ill.).

The figures in question are probably Tristan Bernard on the left, Marthe Mellot and Lucy Hessel at the far end of the table and, in the foreground, Marcelle Aron, wearing her speckled kimono. All the elements of the painting can be traced back to photographs. The scene takes place at Château-Rouge, with the main farm building visible in the background, as can be seen from a photograph in which Tristan Bernard and Marcelle Aron holding up a copy of the newspaper *Messidor* occupy the foreground (see ill.). Note the rather striking contrast between the hastily executed flat reds on the right and the beige ground offset by the blue flecks on the cups and kimono.



E. V., Tristan Bernard and Marcelle Aron at Château-Rouge, Amfréville, 1905-07, photograph. Private collection.

VIII-180
Breakfast in the garden, Amfréville

c. 1907
Glue-based distemper on paper, mounted on canvas, 124.5 × 95 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Galerie Berès, Paris – David Findlay Gallery, New York – A. M. Sonnabend, Brookline (Massachusetts), c. 1962 – Sale, Sotheby's, New York, 10 March 1971, lot 57 (col. ill.) – Barnett Shine, London – Private collection.



VIII-180

VIII-181
Reading, Madame Hessel with a Pink Scarf at Amfréville

c. 1907
Glue-based distemper on paper, mounted on cardboard, 70 × 70 cm
Signed, lower left: *E Vuillard*
Private collection, London

Provenance: Artist's studio – Private collection, London.

Exhibitions: Paris, Bernheim-Jeune, 1953, no. 30 [*Madame Hessel à Amfréville*] – Rome, Studio A, 1964 (ill.) – Paris, Galerie de Paris, 1965, no. 69 – Nice, Ponchettes, 1966 (ill.) – Recklinghausen, Städtische Kunsthalle, 1967, no. 206 (ill.).

We know from various photographs and paintings that the holiday attire worn by the woman depicted here is that of Lucy Hessel. The particularly bright sunlight renders the sitter's scarf almost the same shade of pink as the patch of brick wall on the left, and her white dress is almost incandescent. In a photograph taken at precisely the same period (see ill.), Marcelle Aron is seen sitting on the same flight of steps at the back of Château-Rouge, the location being recognisable from the grey pilaster. The photograph also affords a glimpse of the window which, in the present work, opens onto a blue sky worthy of Bonnard's finest paintings at Le Cannet.



E. V., Marcelle Aron at Château-Rouge, Amfréville, 1905-07, photograph. Private collection.



VIII-181



VIII-182

VIII-182
The Flowerbed

c. 1907
Pastel on cardboard, 24.5 × 32 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Prince Antoine Bibesco, Paris; Mrs Simon Hodgson, London – Galerie Berès, Paris – Private collection.

Exhibition: Paris, Berès, 1988.

Description: *Red flowers set round with green and black patches of grass. Cropped by the picture plane near the top left is a second flowerbed, similar in appearance, in front of a dark mass of shrubbery. On the right is a house, its windows touched with blue, and, in the foreground, a path.* (JS)

VIII-183
The Bank of Flowers

c. 1907
Pastel on paper, 22.5 × 28.5 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Private collection.

Description: *A dark path on the right under a leaden sky. Contrasting with the green lawn are a few purple, red and yellow patches on a yellow ground, suggesting an abruptly lit flowerbed on a sultry summer day.* (AC)

VIII-184
Path in the Garden

c. 1907
Glue-based distemper on paper,
36 × 52 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Sotheby's, London, 2 July 1980, lot 356 (ill.) – Corraterie, Geneva – Current whereabouts unknown.

Description: *On the right is a path at the end of which can be glimpsed some armchairs in front of a house and, in the top right corner, a building with the branch of a tree slanting across it. To the left is a large, light-green lawn. Background of trees lit by the sun left of centre. Blue sky.* (AC)

VIII-185
Woman Sitting in a Garden

1905-07
Oil on cardboard, 38 × 46 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Louis Carré, Paris – Renou et Poyet, Paris – Sale, Hôtel Drouot, Paris, 5 Feb. 1953, lot 152 (ill.) – Sale, Galerie Charpentier, Paris, 10 June 1953, lot 108 – Private collection.

Description: *In the foreground, at bottom left, is a woman dressed in white and wearing a three-cornered hat trimmed with black piping, seated with her back to the wall of a house. The bush in the centre is a sharp green. A charming little sketch.* (JS)



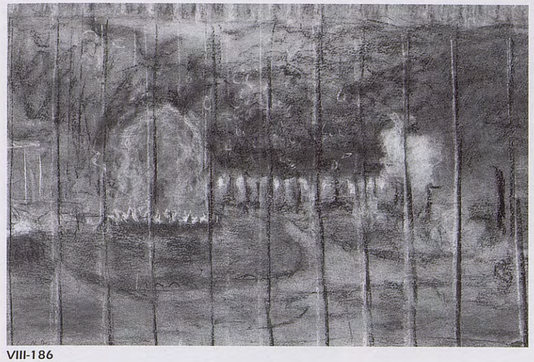
VIII-183



VIII-184



VIII-185



VIII-186



VIII-187

VIII-186
Project for a Decorative Panel

1905-07
Pastel on beige-tinted paper, 54 × 81 cm
Stamp 2, lower left
Private collection, France

Provenance: Artist's studio – Pierre Salmon, France – Private collection, France.

Exhibition: Vauboyan, Centre d'Art, 1964, no. 84.

Description: *A composition broken up, so to speak, by vertical black bars, with an orange and red band running along the top. A garden with a light-green lawn, a bright-pink path and a pink and red tree on the right. Black and yellow foliage in the background.* (JS)

VIII-187
The Flowerbed by the House

1905-07
Oil on cardboard, dimensions unknown
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Matthiesen Fine Art, London – Current whereabouts unknown.

VIII-188
The Flowerbed in the Garden

1905-07
Oil on cardboard, 41 × 42 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Henri Menuel, Saint-Germain-en-Laye (France) – Private collection, France.

Description: *In the foreground is a pale-green lawn, with a red flowerbed to the left of centre. Running round the lawn and leading off to the right is a path lined with dark-green trees. Bluish sky.* (JS)

VIII-189
Trees in the Meadow

1905-07
Oil on canvas, 40 × 53.3 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – The Leicester Galleries, London – Sale, Sotheby's, London, 1 July 1976, lot 528a (ill.), bought in – Marlborough Fine Art, London – Captain Richard A. Peto, Isle of Wight (Great Britain); Mrs Rosemary Peto, London – Private collection.

Exhibition: Plymouth, City Museum, 1960, no. 89.

Description: *A large area of shadow in the foreground, a shrub with grey leaves next to a bare tree in the middle ground and, beyond, a pale-green meadow dappled with sunlight. On the right is a pink haystack.* (JS)



VIII-188



VIII-189


VIII-190

VIII-190
View of the Garden

1905-07
Oil on cardboard, 40 × 57 cm
Signed, lower right: *E.V.*
Art market, Osaka (Japan)

Provenance: Sale, Palais Galliera, Paris, 16 March 1970, lot 109 (ill.) – Sale, Christie's, London, 28 Nov. 1972, lot 8 (ill.) – Umeda Gallery, Osaka.

VIII-191
In the Garden at Amfréville

c. 1907
Glue-based distemper on paper,
59 × 45 cm
Musée d'Orsay, Paris, R.F. 1977-380

Provenance: Artist's studio; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Orangerie, 1941-1942, no. 42 – Brussels, Palais des Beaux-Arts, 1946, no. 11 – Liège-Ghent-Luxembourg, 1948, no. 38 [*Une allée au bois de Boulogne*, c. 1935 (?)] – Paris, Grand Palais, 1951, no. 48 – Amsterdam-Brussels, 1952, no. 99 – Koblenz, (?) Mittelrhein-Museum, 1955 – Munich, Kunstverein, 1959, no. 66 – Paris, Galerie Greuze, 1965 – Saint-Denis, Musée d'Art et d'Histoire, 1965, no. 9 – Angers, Beaux-Arts, 1967, no. 81 (ill.).

Bibliography: Cassou, Dorival, Homolle 1954, p. 167 – Compin, Roquebert 1986, p. 292 (ill.) – Compin, Lacambre, Roquebert 1990, p. 478 (ill.).

Description: *A winding grey path surrounded by lawns. On the right is a clump of trees ranging from yellow-green to pale-green; on the left, a mass of foliage. Grey sky broken by a small patch of pale blue.* (JS)

This painting has long been known as *An Avenue in the Bois de Boulogne*. However, several photographs taken from one or other window at Château-Rouge at Amfréville (see ill.) depict the same winding paths and the same flowerbeds. It would seem, therefore, that the picture should be placed with those made during the painter's holidays at Amfréville. Vuillard, moreover, never invented views of the places where he was staying, and it is hard to see where he might have positioned himself in the Bois de Boulogne to enjoy this view from an elevated vantage point.


E. V., The Garden at Château-Rouge at Amfréville, 1905-07, photograph. Private collection.


VIII-191


VIII-192

VIII-192
The Garden

1905-07
Oil on cardboard, 103 × 79 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Alex Maguy, Paris – Baronne de Montesquiou Fezensac, Neuilly-sur-Seine (France) – Private collection.

VIII-193
Path through a Spinney, Amfréville

1907-08
Glue-based distemper on paper, mounted on hardboard, 106.5 × 73.5 cm
Stamp 2, lower right
Private collection, Great Britain

Provenance: Artist's studio – Lewis Kaplan, London – Henry Moore, Much Hadham (Great Britain) – Private collection, Great Britain.

Exhibition: Paris, Didier Imbert, 1992 (not in cat.).


VIII-193

VIII-194
Path in Sunshine

1905-07
Oil on cardboard, 28 × 39.5 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris – Sale, Palais Galliera, Paris, 21 March 1963, lot 117 (ill.) – Current whereabouts unknown.

Description: *A traditional perspective view of a path receding towards a house in the distance, with dense foliage to either side in the foreground.* (JS)


VIII-194

VIII-195
The Path through the Spinney, Amfréville

1907-08
Glue-based distemper on paper,
118 × 88 cm
Musée d'Orsay, Paris, AM2364

Provenance: Artist's studio; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; deposited with the Ministère du Travail, Paris, Nov. 1948; Musée d'Orsay, Paris, 1990.

Exhibitions: Paris, Orangerie, 1941-42, no. 3 – Lyons-Barcelona-Nantes, 1990-91, p. 87, no. 116, p. 89 (col. ill.).

Bibliography: Dorival 1942, p. 8 – Roger-Marx 1946a, p. 140 – Groom 1993, pp. 157, 250 (col. ill.).

Claude Roger-Marx recognised the more fluid quality of this painting when compared with *The Path* (VIII-226.1): 'A preparatory sketch called *Undergrowth* (Roussel bequest), more moving than the final version, testifies to Vuillard's affection for the tall grove of trees whose structure he would explore in greater depth in a fine group of pastels'. The painting is a good illustration of the freedom of Vuillard's brushwork when he did not have to follow exactly the requirements of a commission.


VIII-195



VIII-196

VIII-196
In the Spinney

1907-08
Glue-based distemper on paper, mounted on canvas, 103.5 × 78 cm
Stamp 2, lower right
Private collection, Switzerland

Provenance: Artist's studio – Gimpel, London, 1959 – Private collection, Switzerland.

Exhibition: Zurich, 1964, no. 153.

Bibliography: *The Burlington Magazine* 101, no. 675, June 1959, pl. XII.

VIII-197
Garden by the Sea

1905-07
Oil on cardboard, 41.5 × 37 cm
Signed, lower right: *E. Vuillard*
Musée des Beaux-Arts, Caen (France),
Collection Peindre en Normandie,
Inv. P.N. 996-6-2

Provenance: Étienne Bignou, Paris – Alex Reid, Glasgow, Great Britain, 1924 – Lefevre, London, 1924 – Jacques Dubourg, Paris, 1936 – Sale, Palais Galliera, Paris, 3 Dec. 1964, lot 105 (ill.) – Sale, Hôtel George V, Paris, 10 Dec. 1996, lot 4 (col. ill.) – Collection Peindre en Normandie, deposited with the Musée des Beaux-Arts de Caen.

Exhibitions: Glasgow-London, 1924, no. 41 – Paris, Bernheim-Jeune, 1938, no. 46 – Lausanne, 2000-01, no. 63.

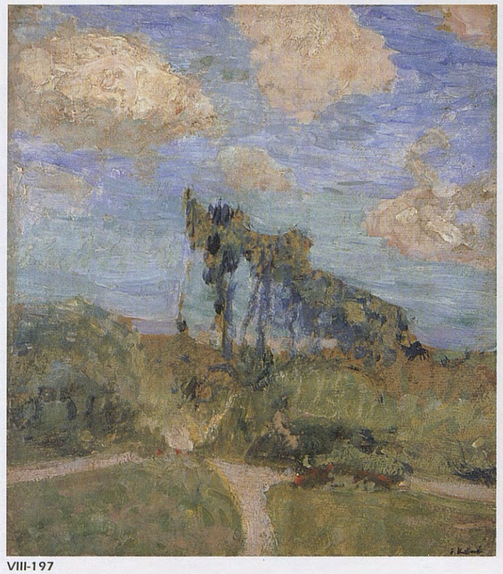
Description: *Golden-yellow clouds in an ultramarine sky shading into emerald further down. In the centre, on the horizon, is a clump of trees, and behind this, to the left, a hint of mauve denoting the sea. A path appears between areas of green grass flecked with red on the right (where the cardboard support shows through).* (JS)

VIII-198
Landscape

1905-07
Oil on cardboard, 24.5 × 24.5 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Jacques Dubourg, Paris – Galerie Rosengart, Lucerne (Switzerland) – Sale, Galerie Motte, Geneva, 19 June 1965, lot 48 (ill.) – Private collection, Switzerland.

Description: *Grey foliage enlivened by glints of red under a bright sky.* (JS)



VIII-197



VIII-198

VIII-199
Landscape

c. 1905-07
Pastel on paper, 25 × 23 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris – Current whereabouts unknown.

Description: *In the foreground is a light-coloured road that disappears round a corner at top right.* (JS)



VIII-199

VIII-200
The Brown Cloud

c. 1907
Pastel on grey paper, 28 × 26 cm
Stamp 1, lower left
Current whereabouts unknown

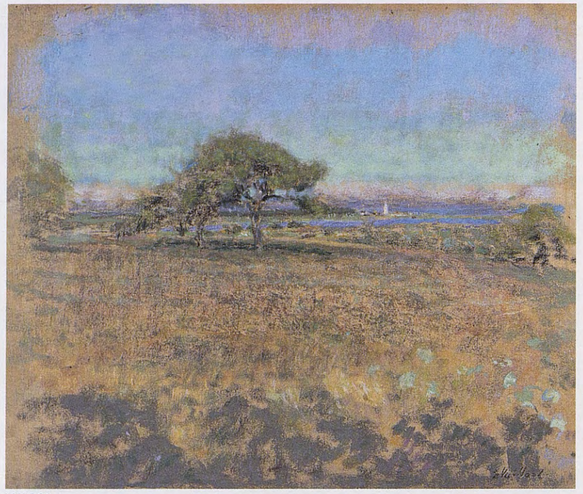
Provenance: Artist's studio – Renou et Colle, Paris – The Leicester Galleries, London – Paul Vallotton, Lausanne (Switzerland), 1960 – Sale, Sotheby's, London, 23 June 1993, lot 179 (col. ill.) – Current whereabouts unknown.

Exhibition: Lausanne, Vallotton, 1992, (col. ill.).

Description: *A large brown cloud fills the sky, darkening the greens and greys of a landscape bounded by a sharply defined horizon.* (AC)



VIII-200


VIII-201

VIII-201
The Mouth of the River Orne

1907
Pastel on ochre-tinted paper, 26 × 30 cm
Signed, lower right: *E Vuillard*
Art market, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16340, *L'Embouchure de l'Orne*), 3 Jan. 1908, 250 F – Maurice Masson, Lille (France), 31 Jan. 1908, 450 F – Private collection – Sale, Drouot-Montaigne, Paris, 13 June 1994, lot 6 (col. ill.) – Galerie Berès, Paris, and Galerie Bellier, Paris.

Bibliography: Oursel 1977, p. 42.

VIII-202
The Lighthouse at Ouistreham (study)

c. 1907
Pastel on paper, mounted on canvas, 12 × 18 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Gérard Cramer, Geneva, 1961 – Private collection, Zurich (Switzerland) – Sale, Sotheby's, London, 28 March 1973, lot 220 (ill.) – Sale, Hôtel Rameau, Versailles, 6 June 1973, lot 181, bought in – Sale, Palais Galliera, Paris, 27 March 1974, lot 15 (ill.) – Kurt Meissner, Zurich, c. 1979 – Current whereabouts unknown.


VIII-202

VIII-203
Landscape in Normandy

c. 1907
Pastel on beige-tinted paper, 24.5 × 32 cm
Stamp 3, lower right
Private collection, France

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 19 March 1983, lot 26 ter – Marie-Madeleine Cance, Paris – Private collection, France.

VIII-204
The Silvery Trees

1907
Pastel on paper, 25 × 32 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17704), 9 Oct. 1909 – Alex Reid, Glasgow (Great Britain), c. 1920 – B. C. Smith, Great Britain – Sale, Christie's, London, 11 July 1924, lot 6447 (with VIII-165) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 35 – London, Grafton, 1911, no. 191 – Zurich, Kunsthaus, 1915, no. 60 – Glasgow, McLellan, 1920, no. 139.


VIII-203


VIII-204

VIII-205
Landscape in Normandy

c. 1907
Pastel on paper, with dark-green glue-based distemper underpainting, 16 × 21 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Comtesse Jean de Polignac, Paris – Henri Sauguet, Paris – Current whereabouts unknown.

Description: *View of a meadow, with, to the left, the sea just visible beyond the trees. Ultramarine sky, emerald-green grass, reddish-brown earth. A colourful little sketch, with glue-based distemper underpainting.* (JS)


VIII-205

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16339, *Arbres en Normandie*), 3 Jan. 1908, 250 F – Gift to Dr Claisse, 8 March 1916 – Galerie Bellier, Paris, 1965 – Sale, Salons du Trianon-Palace, Versailles, 29 Nov. 1970, lot 154 (ill.) – Galerie Berès, Paris – Private collection, Paris – Galerie Carrousel, Paris, 1991 – Galerie Berès, Paris.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 15, and May 1909, no. 113.

VIII-206
Blue Trees in Normandy

1907
Pastel on paper, 17.4 × 30.4 cm
Signed, lower right: *EVuillard*
Art market, Paris


VIII-206


VIII-207


VIII-208

VIII-207
Landscape

c. 1907
Pastel on paper, 25.2 × 33 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – JPL Fine Arts, London – Kyles Gallery, Victoria (British Columbia) – Current whereabouts unknown.

VIII-208
Meadow

1905-07
Pastel on grey paper, 25 × 32.5 cm
Stamp 4, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: *Green and yellow vegetation under a cloudy, turquoise sky. The clump at the centre is heightened with orange. In the background is a green meadow bordered with a thin line of blue.* (AC)


VIII-209

VIII-209
Landscape

c. 1905-07
Pastel on paper, 23 × 31 cm
Stamp 3, lower right
Private collection, United States

Provenance: Artist's studio – Galerie Berès, Paris – Grace Borgenicht, New York – Weintraub, New York – Henry and Lilly Sieger, New York – Private collection, United States.

Description: *A few trees silhouetted against a broadly executed blue and white sky, with two small curlicues of orange near the foot of the tree in the centre.* (JS)

VIII-210
Madame Hessel by a Field of Clover

1907
Pastel on paper, 61 × 119 cm
Signed, lower left: *E Vuillard*
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16433, *Le Champ de trèfles*), 2 March 1908, 500 F – Édouard Vuillard, 13 Oct. 1919, in exchange for VII-178 – O'Hana, London, 1964 – Sale, Galerie Motte, Geneva, 25-26 Nov. 1966, lot 51 (col. ill.) – Private collection, Switzerland.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 6; May 1909, no. 112 – Paris, L'Œil, 1963, no. 19 – London, O'Hana, 1964, no. 44; 1965, no. 55.

Description: *A field of clover, with a dark-haired woman in a large white hat and white housecoat flecked with black seated in a chair on the right. To the left of centre is a large tree, beneath which some small black silhouettes can be seen. Dark foliage shows in the little valley to the right, and on the horizon a small lighthouse and two white sails stand out brightly against a blue sea. The grey-blue sky darkens towards the left, where more and more of the bare paper support shows through. In the bottom left foreground is a green bench of some kind.* (AC)

A photograph taken by Vuillard in 1905 (see ill.) presents the same field in a different frame. The landscape format employed here for the pastel drawing allows the artist to draw out horizontally the landscape contained in the small square photograph. On the far right we see Madame Hessel seated before an enormous field of clover, the dominant mauve tones of which colour our after-image of the work. In the background, the lighthouse of Ouistreham can be seen. The artist renews here his taste for broad panoramic views, a tradition he had abandoned since *Swiss Landscape* (VIII-5) in 1900.


E. V., Figures in a field at Amfréville, 1905, photograph. Private collection.


VIII-210

VIII-211
Lucy Hessel at Amfréville

1907
Pastel on paper, mounted on cardboard, 26.4 × 33.7 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

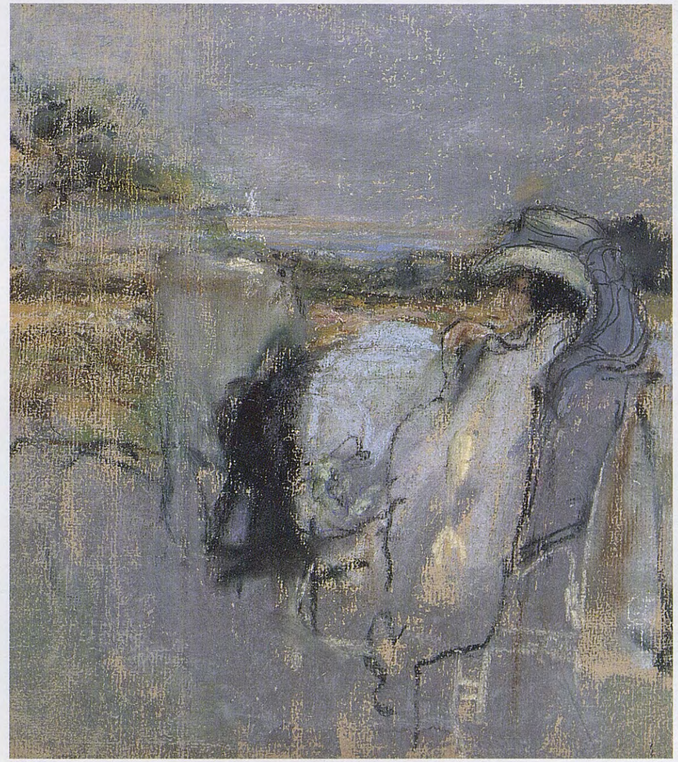
Provenance: Purchased from the artist through the intermediary of Jean Forain, by Princess Olga Stourdza, to give to her sister, Marie Argyropoulo, 1907 – Anne-Jules de Noailles, France – Herman Goldschmit, Paris – Elise Coleman, Philadelphia (Pennsylvania) – Sale, Christie's, New York, 13 Nov. 1985, lot 107 (col. ill.) – Current whereabouts unknown.


VIII-211

VIII-212
Lucy in the Field at Amfréville (study)

c. 1907
Pastel on paper, dimensions unknown
Stamp 3, lower right
Private collection, Canada

Provenance: Artist's studio – Galerie Berès, Paris – Mrs Reitman, Montreal (Quebec) – Private collection, Canada.


VIII-212



VIII-213

VIII-213
Lucy in the Field at Amfréville

c. 1907; reworked in 1915
Glue-based distemper on canvas,
132 × 118 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Jos Hessel, Paris, after 1923 – Sale, Galerie Charpentier, Paris, 1 June 1956, lot 205 (ill.) – Galerie Katia Granoff, Paris – Private collection.

Exhibition: Paris, Bernheim-Jeune, 1953, no. 23 [*Madame Hessel à Amfréville*].

Might this painting date from 1905 rather than 1907? Whatever the case may be, the magnificent effect of the violet-grey sky above a blue band of sea recalls a number of country scenes by Gainsborough or Reynolds. A contemporaneous photograph – that, once again, may equally date from 1905 or from 1907 (see ill.) – shows Lucy Hessel's dog, Basto, and the wicker chair installed in the same field. Vuillard reworked this painting in 1915, when war was raging. In his journal for 12 December 1915, he wrote: 'Working on Lucy in the meadow and Basto, background[,] help from photos [and] memories of Amfréville'[1]. There is no further need to underline the role played by holiday snaps as an *aide-mémoire* in Vuillard's work. In the course of reworking the painting, the painter was reminded of one of the most voluptuous passages from Mallarmé's *L'Après-midi d'un faune* that he was fond of reciting: '*Mon crime c'est d'avoir divisé la touffe échevelée de baisers que les dieux gardaient si bien mêlée*'.[2] True, reworking the painting must have unearthed old memories of that holiday when his relations with Lucy Hessel were still at the height of sensuality.

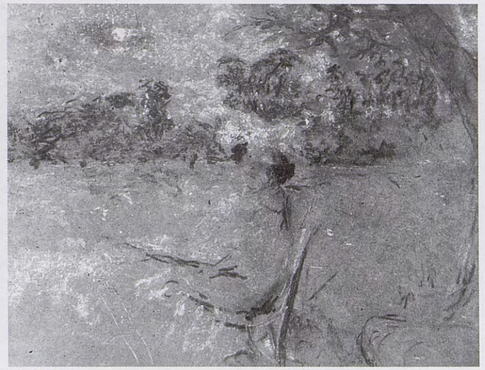


E. V., Lucy Hessel at Amfréville, c. 1905 or 1907, photograph. Private collection.

[1] E. V., Journal, II.9, fol. 16r.
[2] Ibid. E. V. is quoting from memory and omits a few words. The exact lines are as follows: *Mon crime, c'est d'avoir, gai de vaincre ces peurs / Traîtresses, divisé la touffe échevelée / De baisers que les dieux gardaient si bien mêlée* [My crime is to have, delighted at overcoming these treacherous / Fears, divided the dishevelled tuft / With kisses that the gods kept so well mingled], in Mallarmé, *Œuvres*, Paris, Gallimard, 1945, p. 52.



VIII-214



VIII-215

VIII-214
Madame Hessel in the Countryside at Amfréville

c. 1907
Pastel on cardboard, 115 × 103 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Prince Antoine Bibesco, Paris, c. 1948 – Private collection.

Bibliography: *Country Life*, 2 July 1948 (ill.).

Description: *On the left, seen from the side, is Lucy Hessel in a white dress and hat, sitting beside a meadow, sewing. In front of her is a small table. Pale-blue sky. Cardboard visible throughout.* (JS)

VIII-215
Woman Sitting in a Garden

c. 1907
Pastel on paper, 25 × 32 cm
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Exhibition: Paris, Charpentier, 1948, no. 169.

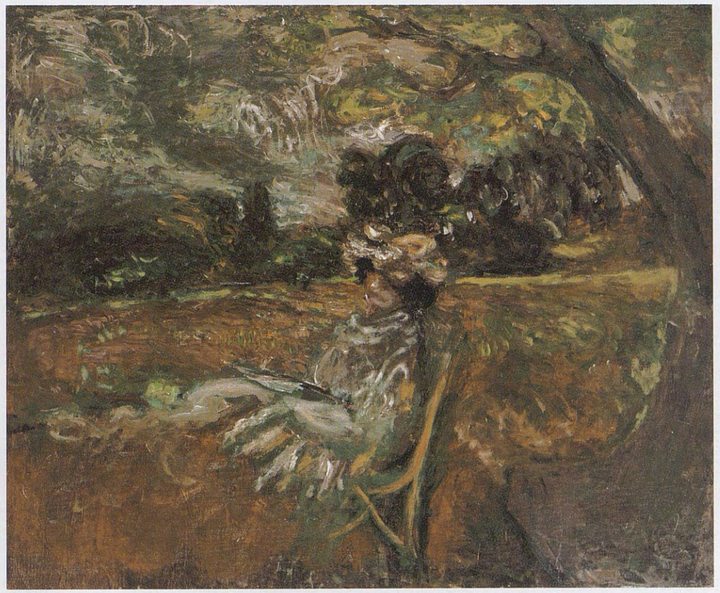
Description: *Side view of a woman in a white, wide-brimmed hat, seated beneath a tree. A lightly executed pastel drawing in green and brown, with white highlights.* (AC)

VIII-216
Madame Hessel at Sunset

1905-07
Oil on canvas, 65.5 × 73 cm
Signed, lower left: *E Vuillard*
Private collection, United States

Provenance: Artist's studio – Galerie de la Présidence, Paris – Arnold Scaasi, New York – Sale, Christie's, New York, 15 Nov. 1989, lot 410 (col. ill.), bought in.

Vuillard here employs an unusually dark palette to depict his lover, who merges in a flurry of brushstrokes with the surrounding landscape. The twilight romanticism of the painting is at once exaggerated and unsettling and calls to mind certain pictures of the Italian *scapigliatura* school, or, better still, the expressionistic effects of the eighteenth-century painter, Magnasco.



VIII-216



VIII-217



VIII-218

VIII-217
Sketch of a Woman in Front of a Meadow

c. 1907
Pastel on paper, with green glue-based distemper underpainting, 20.5 × 21.3 cm
Stamp 4, lower right
Private collection

Provenance: Artist's studio – Alex Maguy, Paris, 1964 – Sale, Christie's, London, 19 March 1991, lot 15 (col. ill.) – Sale, Christie's South Kensington, London, 20 March 1995, lot 2 (col. ill.) – Private collection.

Description: *A woman seated in a sort of purple meadow, her white and yellow hat silhouetted against gradations of mauve and green, with a stream in the background. A very free experiment in colour relationships, painted on a ground of dark-green, glue-based distemper.* (AC)

VIII-218
Landscape with Lucy Hessel

c. 1907
Pastel on paper, 11 × 19 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Robert Rey, France – Sale, Palais Galliera, Paris, 3 Dec. 1975, lot 20 (ill.) – Current whereabouts unknown.

VIII-219
The Meadow

c. 1907
Pastel on paper, with distemper underpainting, 26.5 × 25.5 cm
Stamp 4, lower right
Private collection, France

Provenance: Artist's studio – Galerie Berès, Paris, 1970 – Sale, Sotheby's, London, 29 June 1977, lot 295 (col. ill.), bought in – Galerie Bellier, Paris, 1984 – Galerie de la Présidence, Paris, 1988 – Private collection, France.

Description: *A meadow in shadow with a dark tree at top left and, in the sunlit area to the right, a brightly lit group of figures on a dark-green ground. Mauve-grey sky.* (AC)



VIII-219

VIII-220
Tree in a Meadow

c. 1907
Pastel on cardboard, 25 × 31 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Description: *A sunlit, light-green and brown meadow, with a tree casting its shadow over the foreground. Further back are three trees with heavy blue shadows at their feet, followed by dark-green bushes in the background.* (AC)



VIII-220



VIII-221

VIII-221
The Threshing Machine

1905-07
Oil on hardboard, 37 × 35 cm
Stamp 1, lower right
Fondation Bemberg, Toulouse (France), 2104

Provenance: Artist's studio – Paul Vallotton, Lausanne (Switzerland) – Fondation Bemberg, Toulouse.

Description: *A group of figures gathered around a blue threshing machine seen against the ochre ground of a haywagon.* (AC)

The same scene is depicted in a holiday snap taken at Amfréville (see ill.), proving that Vuillard was quite willing to depict the modern world of machines, provided it was integrated with nature.



E. V., Tristan Bernard and the threshing machine, 1905, photograph. Private collection.

VIII-222
Lady at Sunset

c. 1907
Pastel on paper, 19.5 × 27.5 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Kunsthandel Sabine Helms, Munich (Germany), 1973 – Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 2 – London, Wildenstein, 1950, no. 3 [*Young Girl against the Sunset*] – Bremen, Werner, 1973 (ill.).

Description: *A young woman in a blue dress and green hat with a dark-red flower tucked into it, seated on a knoll, with dark foliage in the background. The light of the setting sun brings out pink tones in the earth and bathes the girl in a mellow golden light.* (AC)


VIII-222


VIII-223

VIII-223
Woman beneath a Tree

c. 1907
Pastel on paper, 17.5 × 15.2 cm
Stamp 3, lower right
Art market, London

Provenance: Artist's studio – JPL Fine Arts, London, subsequently Neffe-Degandt Fine Art.

VIII-224
Between the Trees

1907
Pastel on paper, 32 × 25 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17710, *Entre les arbres*), 9 Oct. 1909, 200 F – Gift to Louis Vauxcelles, Paris, 13 June 1914 – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 41; Feb. 1911, no. 28.

Description: *A couple, the woman in a wide-brimmed hat, standing in a grove of trees in the foreground.* (JS)


VIII-224

VIII-225
Under the Trees

1907
Pastel on paper, 25 × 32 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17693, *Sous les pins*), 9 Oct. 1909, 200 F – Gift to Thiébault-Sisson, 13 June 1914 – Boinet, Paris – Sale, Hôtel Drouot, Paris, 16 Dec. 1981, lot 58 (ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 24; Feb. 1911, no. 26.

Description: *A young woman sitting on what appears to be bare ground, under a group of trees, with her bust and face in the shade and her dress lit by the sun.* (JS)


VIII-225

VIII-226.1 and 226.2
The Path and The Haystack

Two panels for Prince Emmanuel Bibesco

November 1907-February 1908, reworked in 1928, in March-April 1938, in February-March 1939 and in February 1940.

Common provenance: Commission from Prince Emmanuel Bibesco, Paris, to Vuillard in Nov. 1907; Antoine Bibesco, Paris, 1917 – Édouard Vuillard, Paris, 1918; M. et Mme. Kerr-Xavier Roussel, L'Étang-la-Ville (France), 1940 – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941.

Common exhibitions: Paris, Bernheim-Jeune, Feb. 1908, nos. 1-2 – Paris, Musée des Arts Décoratifs, 1938, nos. 74a-b – Paris, Orangerie, 1941-42, nos. 1-2.

Common bibliography: Segard 1914, pp. 286, 321 – Babelon 1941, p. 3 (ill.) – Dorival 1942, pp. 4 (ill.), 6 ; 1943, p. 159 – Salomon 1945, p. 71 – Chastel 1946, pp. 90, 106 – Dorival 1946, p. 39 – Roger-Marx 1946a, pp. 139-140, 147 (ill.); 1948c, p. 54 (ill.), pl. 41 – Salomon 1953, p. 84 – Dugdale 1965, p. 99 – Salomon 1968, p. 27 – Wilson-Bareau 1986, pp. 41-43, 46, figs. 20, 29 – Thomson 1988, pp. 97, 108, 110, col. pl. 79 – Makarius 1989, p. 48 – Cogeval 1993b, pp. 80, 93 – Groom 1993, pp. 148, 152-59, 162-64, 170, 172, 185, 189, col. fig. 243, fig. 244.

VIII-226.1
The Path

Glue-based distemper on canvas,
230 × 164 cm
Musée d'Orsay, Paris, R.F. 1977-373

Provenance: [See common provenance]; on loan to the Musée de Peinture et de Sculpture, Grenoble (France), July 1951; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, Paris, 1986.

Bibliography: [See common bibliography] – Compin, Roquebert 1986, p. 281 (ill.) – Compin, Lacambre, Roquebert 1990, pp. 246, 477 (ill.).3



VIII-226.1





E. V., preparatory drawings for *The Path*, graphite and brush and ink on paper, 14.3 x 11 cm.
Private collection.



E. V., Lucy Hessel with Basto on a path at Amfréville, 1907, photograph.
Private collection.



VIII-226.2

VIII-226.2
The Haystack

Glue-based distemper on canvas,
230 × 164 cm
Musée des Beaux-Arts, Dijon (France),
Inv. 3813

Provenance: [See common provenance]; deposited with the Musée des Beaux-Arts, Dijon, since 1949.

Exhibitions: [See common exhibitions] – Moscow-Leningrad-Madrid, 1970-71, p. 56 – Lyons-Barcelona-Nantes, 1990-91, pp. 87, no. 117, 88 (col. ill.).

Bibliography: [See common bibliography] – Gros 1941, p. 3 (ill.) – Vergnet-Ruiz, Laclotte 1962, p. 256 – Geiger 1968, p. 186, no. 1088 (ill.).

As was mentioned earlier, Princes Emmanuel and Antoine Bibesco had bought the *Schopfer Panels* (VI-99.1 and VI-99.2) from their original owner and had moved *Lilacs* (VI-102) to their new apartment in the rue du Commandant-Marchand. These two panels thus completed a cycle entirely given over to Vuillard's genius as a decorator. There is no shortage of documentation for *The Path* and *The Haystack*, for which preparatory drawings and, above all, a large number of photographs have survived. Moreover, Vuillard's journal abounds in information as from late 1907. On 5 November, we read: 'get home not too late. Mother tells me about Emmanuel's visit his desire for new panels go to bed delighted by the idea'.[1] A little further on, on 9 and 10 November, he adds: 'vague temptation to go out; happy developed latest photos from Amfréville… enchanted by these photos which reawaken a thousand memories'.[2] *The Path* adopts almost exactly the same vantage-point as a photograph taken during the holidays at Amfréville in 1907; similarly, as Juliet Wilson-Bareau has shown, in composing *The*



E. V., Marcelle Aron and Lucy Hessel by a haystack at Amfréville, 1907, photograph.
Private collection.



E. V., Marcelle Aron, Tristan Bernard, Mme Bernheim and Lucy Hessel on a beach in Normandy, 1907, photograph.
Private collection.

Haystack the painter has combined two photographs (see ills.), one of which depicts the main feature of the composition, the enormous haystack before which Marcelle Aron and Lucy Hessel are seated, their hats hiding their faces. In the space between the two women, Vuillard has inserted the figure of Tristan Bernard, who is elsewhere seen sitting like Buddha in the same meditative pose on a beach with Lucy Hessel and other friends. Vuillard made several large preparatory studies, including one in charcoal known to us from a photograph in which Thadée Natanson poses in front of the drawing. He himself admitted on 21 December 1907: 'The pastel disappears beneath the glue[-based distemper]'.[3] The composition of these two works caused him some irritation, work was proceeding too slowly for his liking, and he had to fall back on sketches and photographs made some three or four months earlier: 'The mauve of nature comes back to me . . . by looking at the photo'.[4]

In actual fact, he had had several ideas for the paintings, as one might imagine: an unpublished pencil drawing (see ill.) shows Lucy standing on the edge of the path and framed by the same avenue. He took the finished pictures to Emmanuel Bibesco on 6 February: 'paintings seem dark alongside the old ones. Drawing more robust, though. He gives me a cheque. Balance of my account'.[5] Thereafter, Vuillard's disappointment went from bad to worse. On 30 October 1912: 'Visit from Antoine Bibesco… Go to lunch at his house. Pleased [with the] appearance [of the] Schopfer Panels; but struck [by their] darkness, [by the] lack of interest of the [tonal] values and colours of those in the dining-room'.[6] They made the same impression on him many years later, on 26 July 1919: 'Studio[,] take out old panels of Bib[esco], dreadful; fairly lucid at first, then off the mark; go to lunch extremely troubled'.[7] Still later, in March and April 1938, he began working on them again, with a view to his retrospective at the Pavillon de Marsan, before touching them up one last time between 1939 and 1940. When adding these last, finishing touches he evokes the inevitable clashes, in the name of 'The True', between photography and painting: 'photograph Haystack and path, justification of this aid under what condition (back from Viau's), rapid succession [of] characters necessary, consciousness of them is only in the intervals, any past linked to present (brick-coloured lampshade tones of the path the Haystack), suffering caused by lying; Valéry: "it is clear that the 'Good' and the 'Beautiful' have passed out of fashion – As for the 'True', photography has shown us its nature and limitations: registering phenomena as a pure effect of their existence, requiring as little Man as possible, that is what our 'True' is. This is what I observe. Otherwise, I fully agree that a single salon would be quite sufficient but one of them must not seem to triumph over others[,] each of which has its momentary *raison d'être*. It would make me very uncomfortable to have the attitude of a judge." definitive superior importance of the feeling of the coloured sensation which encloses everything, instead of the idea of drawn form (document), pencil or other instrument of knowledge; idea of *trompe l'œil* after, barren or at any rate limited'.[8]

Of the two panels, *The Haystack* is clearly the more inspired. It was a stroke of genius on Vuillard's part to position Tristan Bernard between the two women, turning him into a sort of *Ercole al bivio* ('Hercules at the crossroads'), hesitating between vice and virtue. As



The Haystack, first state, 1907-08.



The Path, first state, 1907-08.

far as one can tell from a black and white photograph, the first version of the two panels was more finished, more decorative, more *Jugendstil*, one might say, than the finished work. In the case of *The Path*, the background was completely congested; in the final version, on the other hand, the ground is dappled with pools of light, and chinks of sky gleam among the branches on the left, more in keeping with the photograph on which it was based (see ill.). *The Path* only really became a *portrait*, in fact, in 1938, when the dog, Basto, was less 'blurred' than in the first version. The first version of *The Haystack*, meanwhile, relies more on flat colours, and Vuillard appears to have scratched in the hay; it also has the delightful romantic detail of some lovers strolling beneath the apple-trees in the background. In the finished version, on the other hand, we are struck by the bravura, Impressionist-like rendering of the wisps of straw flitting about in all directions, swept as it were by the sublime alliance of greens and mauves, which fixes itself in the mind after one has observed the work. As proof that this panel haunted him, on 11 March 1940, only a few weeks before his death, Vuillard noted: 'Alone in Paris, bring hay for The Haystack'.[9]

[1] E. V., Journal, II.1, fol. 4r.
[2] Ibid., II.1, fol. 5r.
[3] Ibid., II.1, fol. 14v.
[4] Ibid., 22 January 1908, II.1, fol. 21v.
[5] Ibid., II.1, fol. 25v.
[6] Ibid., II.6, fol. 40r.
[7] Ibid., III.5, fol. 13v.
[8] Ibid., 15 Jan. 1939, IV. 12, fol. 47 r.-v.
[9] Ibid., IV. 13, fol. 50v.



VIII-227

VIII-227
Olga Natanson

1907
Oil on cardboard, 34.5 × 31.5 cm
Private collection, Paris

Provenance: Alexandre Natanson, Paris – Mme Andrée Bloch, Paris – Private collection, Paris.

Description: *Olga Natanson, seated facing the viewer to the right of centre, her dress finely shaded by light from a window on the right. Sitting behind her to the left are her husband, dressed in black, and her daughter, seen from behind in a bluish-grey dress, playing draughts. The bare cardboard determines the shade of the sitter's hair and gives a warm glow to the background.* (JS)

VIII-228
Madame Alexandre Natanson and One of Her Daughters

1907
Oil on cardboard, 33 × 24 cm
Current whereabouts unknown

Provenance: Bernheim-Jeune, Paris – Current whereabouts unknown.

Description: *Madame Natanson dressed in white, seated in the corner of a sofa. In the right foreground is one of her daughters, dressed in mauve.* (JS)



VIII-228

VIII-229
Madame Alexandre Natanson Sitting in a Garden

1907
Oil on cardboard, 26 × 22 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Alexandre Natanson, Paris – Sale, Palais Galliera, Paris, 25 June 1963, lot 21 (ill.) – Current whereabouts unknown.

Description: *Olga Natanson sitting with a furled parasol in her lap. Daylight tints her white dress with mauve and green, and, beneath her fair hair, a few faint marks suggest the face. A sketchy garden in the background, with green foliage mingling with an ochre-coloured tree-trunk and paths.* (JS)



VIII-229

VIII-230 to VIII-234
Studies for The Tennis Court

VIII-230
Alexandre Natanson Seen in Profile

1907
Pastel on paper, 26 × 25 cm
Stamp 2, lower right
Current whereabouts unknown



VIII-230



VIII-231

Provenance: Thadée Natanson, Paris – Thadée Natanson Estate sale, Hôtel Drouot, Paris, 27 Nov. 1953, lot 71 – Current whereabouts unknown.

VIII-231
Madame Alexandre Natanson's Face

1907
Pastel on paper, 24 × 31 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Thadée Natanson, Paris – Thadée Natanson Estate sale, Hôtel Drouot, Paris, 27 Nov. 1953, lot 72 – Current whereabouts unknown.

VIII-232
Portrait of Madame Alexandre Natanson

1907
Oil on paper, mounted on cardboard,
36 × 40 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Rosengart, Lucerne (Switzerland) – Sale, Christie's, New York, 8 Nov. 1995, lot 117 (col. ill.), bought in – Current whereabouts unknown.

Description: *Sketch from the life for the portrait of Alexandre Natanson in front of a tennis court.* (JS)



VIII-232

VIII-233
Bust of Olga Natanson

1907
Oil on paper, mounted on cardboard,
57 × 47 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Kurt Meissner, Zurich (Switzerland) – Schumacher, Zurich – H. Einstein, Switzerland – Lefevre, London, 1956 – J. P. Bomford, Great Britain, 1957 – Sale, Christie's, London, 27 Nov. 1964, lot 32 (ill.) – Sale, Galerie Motte, Geneva, 10 Nov. 1967, lot 46 (col. ill.) – Sale, Sotheby's, London, 4 Dec. 1968, lot 112 (ill.) – David Findlay, New York, 1974 – Private collection, Pennsylvania – Sale, Sotheby's, London, 5 Dec. 1984, lot 125 (col. ill.), bought in – Private collection.

Exhibition: London, Lefevre, March-April 1957, no. 21 (ill.).

Bibliography: Groom 1993, p. 108, fig. 253.

Description: *Full-face portrait of Madame Alexandre Natanson dressed in light-coloured clothes and a long black necklace, seated in front of a sunlit tennis court with a vegetable patch behind it. A sunlight effect dominates the composition, leaving the foreground in shadow.* (AC)



VIII-233

VIII-234
Monsieur and Madame Alexandre Natanson

1907
Oil on paper, mounted on canvas,
19 × 13 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sam Salz, New York – William Goetz, Los Angeles (California) – Goetz sale, Christie's, New York, 14 Nov. 1988, lot 25 (col. ill.) – Current whereabouts unknown.

Exhibition: San Francisco, Legion of Honor, 1959, no. 67 (ill.).



VIII-234

VIII-235
The Tennis Court

1907-08
Oil on canvas, 165.5 × 151.5 cm
Signed and dated, lower right:
E Vuillard 1907
Private collection, Japan

Provenance: Alexandre Natanson, Paris, 2,000 F – Alexandre Natanson sale, Hôtel Drouot, Paris, 16 May 1929, lot 116 [*LeTennis*] (ill.) – Jos Hessel, Paris, 39,000 F – Alexandre Natanson, Paris – Mme Andrée Bloch – Howard Young, New York – Sale, Christie's, London, 27 March 1973, lot 52 (col. ill.) – Sale, Sotheby's, New York, 20 Oct. 1976, lot 19 (col. ill.) – Umeda, Osaka (Japan) – H. Ishizuka, Tokyo – Sale, Sotheby's, New York, 14 May 1985, lot 41 (col. ill.), bought in.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1908, no. 4 – Paris, Grand Palais, 1912 – Paris, Musée des Arts Décoratifs, 1938, no. 128 [*Monsieur et Madame Alexandre Natanson dans un jardin*] – La Jolla, Jefferson, 1965 (ill.) – Japan, travelling exhib., 1977-78, no. 30 (col. ill.).

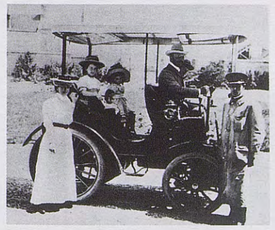
Bibliography: Segard 1914, pp. 297-300 – *L'Amour de l'art*, no. 8, August 1929, p. 296 (ill.) – Chastel 1946, pp. 62, 86 – Roger-Marx 1946a, pp. 68, 89, 159 – Vaillant 1956, p. 32; 1974, p. 38 – Groom 1993, pp. 157-159, 164, col. fig. 251.

Description: *Lightly tinted with white, ochre and green, this painting demonstrates how the most dazzling sunlight can be rendered in a palette of greys.* (AC)



VIII-235

The protagonists of this strange double portrait are the patrons of *The Public Gardens* (V-39.1 to V-39.11 and V-40.1 to V-40.4), Alexandre and Olga Natanson, whom Vuillard had known since the early 1890s. They are seen here on the tennis-court of their country home, the château de Ranville, not far from Château-Rouge where Vuillard spent his holidays with the Hessels. Of the three Natanson brothers, Alexandre was the one most attached to the glamour of a life of luxury, owning a townhouse on the avenue du Bois in Paris and a motor-car before everyone else (see ill.). Once again, Vuillard made no secret in his journal of the difficulties the picture caused him. He called it *The Portrait of Olga*. On 26 December 1907, during exactly the same period in which he was working on the *Bibesco Panels*, he wrote: 'Await Olga Natanson who only comes around 11.30. Her lack of elegance. Boring pose.'[1] As Achille Segard remarked: 'Is it really a portrait in the usual sense of the term? It is more like an outdoor scene [*coin de nature*] in which two human forms – which the artist wishes to individualise – take up much of the space. Essentially, it is a harmony of yellow terrain with a background of greenery and blue sky against which stand out a view of a fair-haired woman in a greyish-white dress heightened with black, and a male figure seen in profile, wearing dark clothes and a yellow straw hat'.[2] There is clearly a contradiction between the sporting title of the picture and its thoroughly static character. The matronly Olga appears so blasé that one is tempted to see the composition as a kind of preamble to that settling of old scores routinely engaged in by Vuillard during the last decades of his life. A friend to that opulent bourgeoisie which, little by little, gilded his existence, to the point of becoming his sole cultural horizon, the former Nabi nonetheless liked to stigmatise its ridiculous side. For all its woodenness, there is nothing tedious or trite about this composition whose subject is precisely the polite indifference that the painter insinuates between the two protagonists. In doing so,



Alexandre and Olga Natanson with their daughters, 1901, photograph.
Private collection.

he foreshadows certain double portraits by David Hockney that are only superficially academic, such as *Mr and Mrs Clark and Percy*, with its disconcertingly chilly stiffness (see ill.). *The Tennis Court* stirred fond memories of summer for Annette Vaillant. 'Monsieur Vuillard draws all the time in his sketchbook. He would later paint a very big picture. My uncle Alexandre stands in front of the tennis-court, at the far end of which can be seen a young girl in a long skirt and mobcap leaping about. In his left hand, where I recognise a ring on the little finger, he holds one of those yellow-papered cigarettes he smokes in the country. He wears a broad black ribbon around his panama. My aunt is seated with her needlework, part of an enormous Venetian blind which will keep her busy for several years. A long jet necklace – a jewel of mourning – slides over her fine muslin blouse. We will never see my cousins' grandmama again. On the right of the picture can be seen the mass of the big cedar-tree, whose dark branches sheltered the lost balls I would search for amid the densely rustling foliage.'[3] It is also thanks to Annette Vaillant's discerning memory that the complex personality, tinged with melancholy, of Alexandre Natanson emerges: 'My uncle spoils me, I am the littlest but, like the others, I dread the irony of his piercing smile, even at times his exuberant optimism.'[4]



David Hockney, *Mr. and Mrs. Clark and Percy*, 1970-71, acrylic paint on canvas, Tate Gallery, London.

[1] E. V., Journal, II.1, fol. 15v.
[2] Segard 1914, p. 298.
[3] Vaillant 1974, p. 38.
[4] *Ibid.*, p. 38.



VIII-236

VIII-236
Young Girls Hemming Curtains

c. 1908
Pastel on paper, mounted on canvas, 75 × 83 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Bénézit, Paris – The Leicester Galleries, London – Galerie Hopkins-Thomas-Custot, Paris, 1998 – Private collection.

Description: *In a white room with dazzling yellow panels at top left and top right, two seamstresses seated at a table draped with white curtains with red floral motifs. The girl in the foreground, seen from behind in a three-quarters pose, is wearing a white blouse and a white apron over her black skirt, and is using a sewing-machine; the girl further back to the left is wearing a printed blue housecoat and is partly lit by light from the left. In the background is a large open doorway giving onto a 'pergola walkway' where a backlit man in an apron, standing on a blue ladder, and a tall rectangular patch of greenery can be seen. Area of brown floor on the right, with a line of yellow chairs over which identical red and white curtains are laid.* (JS)

VIII-237
The Striped Marquee

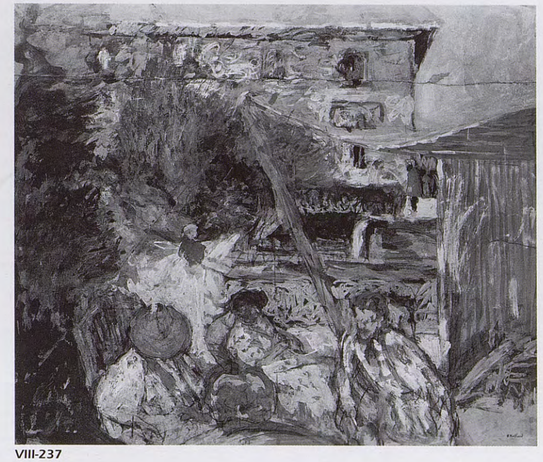
1908
Glue-based distemper on paper, mounted on canvas, 91 × 110 cm
Stamp 1, lower right
Private collection, Geneva

Provenance: Artist's studio – Amante, Paris – Private collection, Geneva.

Description: *Seated half in shadow beneath the awning of a red-and-white marquee on the right-hand edge of the picture are a group of women in mauve dresses and a man in a light-blue jacket. A grey pole supporting the awning slants across the centre of the composition. In the middle ground is an ill-defined building of some kind, and, to the left of this, a sunlit path with a child in a bright-red smock. The large house in the background has a plain brick-coloured roof and is partly concealed by the green brushwork of the trees. A composition rich in summer light effects. A strip has been added at the top.* (AC)

VIII-238
The Marquee

1908
Glue-based distemper on paper, mounted on canvas, 75 × 112 cm
Signed, lower right: *E Vuillard*
Dallas Museum of Art, Dallas (Texas), The Wendy and Emery Reves Collection, 1985.R.83

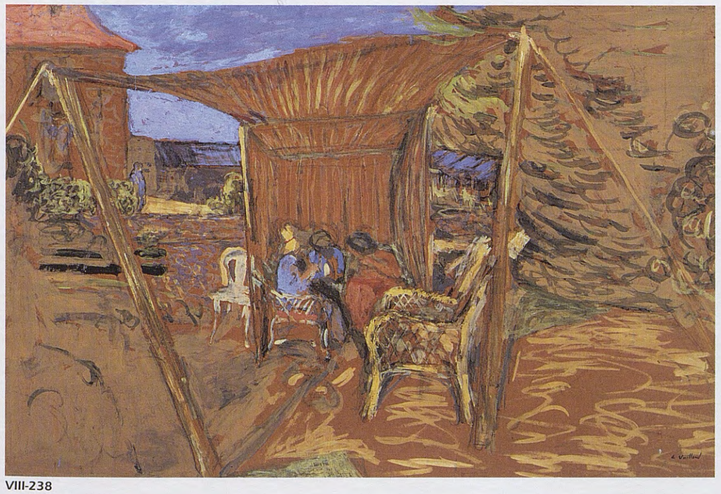


VIII-237

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16762, *La Tente*), 28 Sept. 1908, 350 F – Édouard Vuillard, 13 Oct. 1919, exchanged for III-62 – Galerie Lefranc, Paris, c. 1940 – Wendy and Emery Reves, London, c. 1948-85 – Dallas Museum of Art, 1985.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 10 – Brussels, Ministère des Sciences and des Arts, 1910, no. 327 – Lyons, 1914, no. 422 – Paris, Charpentier, 1957, no. 110.

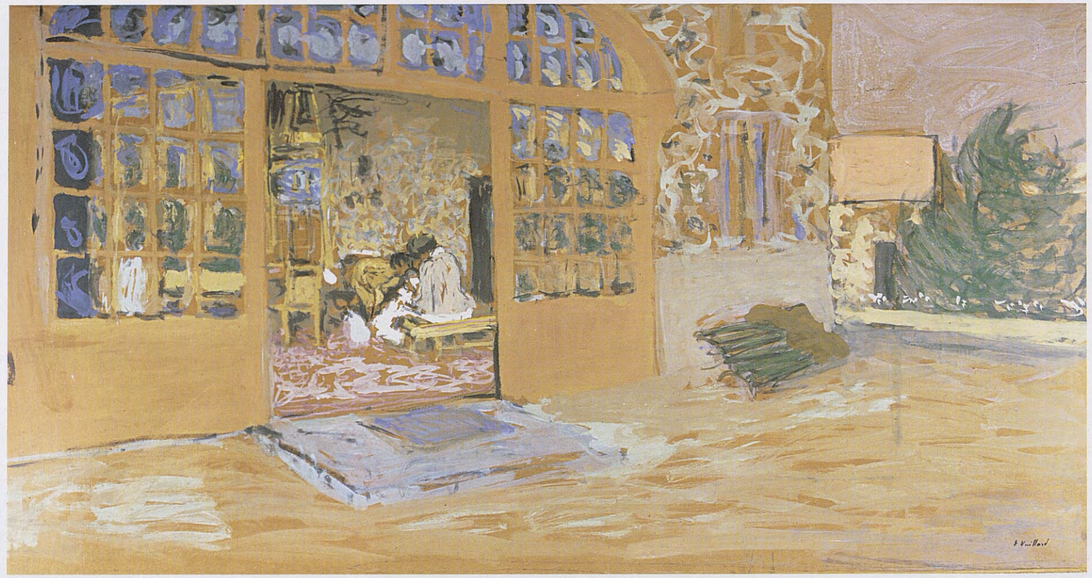
Installed in the garden of Ker Panurge, the marquee depicted here is familiar to us from a number of photographs taken by Vuillard (see ill.), in particular from a very fine snapshot of Lucy sitting with little Denise Natanson in her lap. The palette of colours employed for this composition painted in glue-based distemper is particularly bright, as witness the blue of the sky or the red of the roof. No less bold is the deliberately exaggerated manner in which the tent-poles spread out towards the viewer. This dazzling, pastel-like conflagration of colour is dominated by yellow and green.



VIII-238



E. V., Lucy Hessel and Denise Natanson under the marquee of Ker Panurge, 1908, photograph. Private collection.



VIII-239

VIII-239
The Glazed Archway at Ker Panurge

1908
Glue-based distemper on paper, mounted on canvas,.71 × 150 cm
Signed, lower right: *E Vuillard*
The Art Institute of Chicago, Chicago (Illinois), 1998-99

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16759, *La Baie vitrée*), 28 Sept. 1908, 300 F – Georges Giroux, Brussels, 6 Feb. 1919, 5,000 F – L. Rothschild, Brussels, c. 1946 – Thomas Gibson Fine Art, London – Nathan Cummings, New York – Michael Owen, New York, 1988 – The Art Institute of Chicago, Chicago, 1998.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 12 – Brussels, 1919 – Paris, Bernheim-Jeune, 1930, no. 12 – Brussels, Giroux, 1946, no. 168 – Brussels, Palais des Beaux-Arts, 1946, no. 39 – Brussels, Giroux, 1947, no. 84 – Antwerp, Campo, 1977, no. 342c.

The preparatory drawing for this painting is highly illuminating (see ill.). The insistence with which Vuillard underlines the scene

E. V., preparatory drawing for *The Glazed Archway at Ker Panurge*, graphite on paper, 10.2 x 15.3 cm. Private collection.

inside the room – the area framed by the French window – suggests a sliding screen embedded in a wall of glass spangled with blue accents. It is precisely *this* bit of reality that interests the artist. We are made to feel that there are several overlapping levels of reality. It is legitimate to see here the influence of the many photographs Vuillard took of canvases pinned to the wall of his studio, each presenting its own arrangement of reality on a different scale within one and the same space (see ill.). We also sense in this screen-like doorway the unconscious influence of cinema, then in its early days. Vuillard had recently started to attend this brand-new form of picture-theatre, and mentions it at least twice in his journal: on 25 June 1908 ('Hatred of Lucy

E. V., Interior at Ker Panurge, 1908, photograph. Private collection.

[we] go to the cinematograph');[1] then on 29 September ('Go to dine at Lucy's [we] go to the cinematograph').[2] Vuillard excels at handling modern concepts in a reassuring manner. Here he depicts the glazed bay at Ker Panurge, giving onto the large dining-room. In a photograph taken by Vuillard in that same summer of 1908, Lucy is seen posing in the room, with her dog Basto sprawled at her feet. The glazed bay is visible, seen from inside the room, on the right side of the photograph.

[1] E. V., Journal, II.1, fol. 52r.
[2] Ibid., II.1, fol. 68r.



VIII-240

VIII-240
Interior in White and Orange Tones

1908
Glue-based distemper on brown-tinted paper, mounted on canvas, 65.5 × 92.5 cm
Signed, lower right: *E Vuillard*
Private collection, Israel

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16758, *Intérieur blanc et orangé*), 28 Sept. 1908, 150 F – Georges Hasen, 22 July 1910, 1,200 F; sale cancelled, 7 Sept. 1910 – Returned to Édouard Vuillard, 29 Oct. 1915 – Hallsborough Gallery, London – M. A. Hassid, London, 1960 – Sale, Christie's, London, 5 July 1974, lot 267 (ill.) – Private collection, Israel.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 8 – Düsseldorf, Städtischer Kunstpalast, 1910, no. 186 – London, Marlborough, 1954, no. 66.

Description: *A quick sketch, brilliantly executed with a thin solution of glue-based distemper in which the tone of the paper is used for parts of the walls, chairs, etc. Orange door frames, and green and violet notes.* (AC)

VIII-241
Marthe Mellot and Her Daughter, Denise

1908
Oil on cardboard, 77 × 74.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Martin Fabiani, Paris – Maître Hauer, Paris – Serge Dignine, Paris – Sale, Galerie Motte, Geneva, 5 Dec. 1964, lot 38b (col. ill.), bought in – Private collection, Paris – Wildenstein, New York – Sale, Christie's, London, 1 Dec. 1986, lot 21 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Weil, 1958, no. 49.

Description: *Side view of Marthe Mellow, with abundant black hair, hugging her little daughter in her arms.* (JS)



VIII-241



VIII-242

VIII-242
Marthe Mellot and Her Daughter Denise, at Le Pouliguen

1908
Pastel on grey-tinted parchment paper,
39.4 × 32.4 cm
Signed, dated and inscribed, upper right:
à Marthe Mellot / E Vuillard 1908
Private collection, United States

Provenance: Alfred Athis Natanson, Paris – Private collection, Paris – Rousso, Paris, 1976 – Private collection, United States – Sale, Sotheby's, New York, 4 Nov. 1993, lot 139 (col. ill.) – Malcolm Wiener, New York – Private collection, United States.

Exhibition: London, Lefevre, 1964, no. 15.

Description: *Marthe Mellot, clad in a white linen blouse with blue and ochre highlights, gazing down at her child. Beneath the deep-black hair, her face lies in shadow; the nose and cheekbones alone are touched with pink. Her little daughter is wearing a bluish-coloured smock. The edge of a black cupboard is just visible in the olive-green shadows on the right.* (JS)

VIII-243
At Table at Le Pouliguen

1908
Gouache and pastel on paper,
42.5 × 70.5 cm
Stamp 1, lower right
Art Gallery of Western Australia, Perth (Australia), 1969/D3

Provenance: Mme Eyzaguire, Neuilly-sur-Seine (France) – Mme Bibbly – Crane & Kalman Gallery, London – Art Gallery of Western Australia, Perth, Nov. 1969.

Description: *In a summer-like dining-room with ochre walls, five people seated around a table. In the centre, a little girl seen in profile, her large straw hat with a black ribbon hiding her face, stands facing a man in pyjamas, seen full-face, holding a book with red edges. Luminous and oddly convex-shaped window-panes on the right.* (JS)

VIII-244
André Picard

1908
Glue-based distemper on paper, mounted on canvas, 50 × 43 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris, c. 1968 – Current whereabouts unknown.



VIII-243



VIII-244



VIII-245

VIII-245
Twilight at Le Pouliguen

1908
Glue-based distemper on paper, mounted on canvas, 78 × 148 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A long horizontal band of blue sea, with four figures seated on a sea wall made of heavy stones. The figures, whose grey and brown clothes are tinted with yellow highlights, appear to be shading themselves from the sun, which sparkles in the yellow indentations of the wall to left and right, and in the long strip of coastline or beach lining the blue expanse of water. Green sky, with broad brown patches covered in yellow. Sketch.* (AC)



E. V., preparatory drawing for *Twilight at Le Pouliguen*, graphite on paper, 10 x 15.5 cm. Private collection.

On 25 August 1908, Vuillard noted in his journal:[1] 'large oil sketch with figures'. The present painting is one of finest souvenirs of all Vuillard's holidays. Four of the artist's friends (the Hessels, the Athis, Tristan Bernard?) are sitting in front of a parapet – not a sea wall – similar to that surrounding the villa of Ker Panurge (see VIII-248). The panoramic vista, the deliberately exaggerated manner in which the figures are huddled together at the centre of the composition and the almost infinitely drawn-out strata of colour (in particular, the blue of the ocean) put one in mind of the luminous broad bands of paint later to be found in the work of Sam Francis. The supreme happiness of a never-ending sunset is conjured up by Vuillard some thirty years before Bonnard, at Le Cannet, attained to this all but abstract and purely colouristic form of art.

[1] E. V., Journal, II.1, fol. 62r.

VIII-246
Houses by the Seaside

1908
Gouache on paper, mounted on hardboard, 64.1 × 99.1 cm
Stamp 1, lower right
Fogg Art Museum, Harvard University, Cambridge (Massachusetts), 1955.173

Provenance: Artist's studio; Kerr-Xavier Roussel, Paris – Hector Brame, Paris – Joseph Pulitzer, Jr., Saint Louis (Missouri), 1953 – Gift of Mr and Mrs Joseph Pulitzer, Jr., to the Fogg Art Museum, Cambridge, 1955.

Exhibitions: New York-Cambridge, 1957, no. 71 (ill.) – Saint Louis, Art Museum, 1968, no. 81 – Cambridge, Fogg Art Museum, 1977.

Bibliography: Rathbone 1954, p. 288 – Bernier 1967, p. 32.

Description: *A foreground of shrubbery, ochre rocks and sunlit grey roofs, overlooking a broad expanse of cobalt-blue sea, with a thin yellow band of coastline on the horizon. Grey sky.* (AC)



VIII-246



VIII-247

VIII-247
Woman in a Garden

1908
Glue-based distemper on paper, mounted on canvas, 65 × 81 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Hôtel Drouot, Paris, 22 March 2001, lot 75, bought in – Private collection – Sale, Sotheby's, New York, 9 May 2002, lot 121 (col. ill.) – Current whereabouts unknown.

Exhibition: Lausanne, Vallotton, 1978-79, no. 10 (ill.).

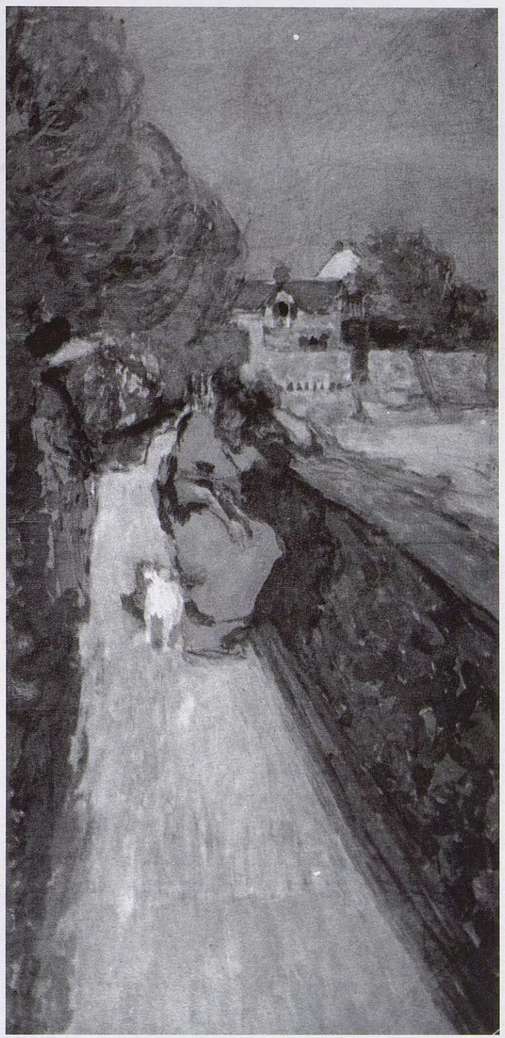
VIII-248
The Parapet

1908
Glue-based distemper on brown paper, mounted on canvas, 141 × 67 cm
Stamp 1, lower left
Private collection, Canada

Provenance: Artist's studio – Galerie Berès, Paris – Galerie Jan Krugier, Geneva – Sale, Galerie Motte, Geneva, 2 Nov. 1963, lot 63 (col. ill.), bought in – Sale, Christie's, London, 27 Nov. 1964, lot 58 (col. ill.) – O'Hana, London – John E. Feigl, Vancouver (British Columbia), c. 1970.

Exhibition: London, O'Hana, 1965, no. 56 (col. ill.).

Description: *Side view of a narrow, brightly lit terrace, with Madame Hessel seated in a red housecoat, her head propped on an elbow on the parapet and turned towards another woman in a hat, whose silhouette blends with a mass of green trees on the left. At her feet is a white dog; in the background, a light-coloured villa.* (JS)



VIII-248

A photograph by Vuillard in which we see Fred Athis Natanson in pyjamas, and his daughter, Denise, in the arms of Lucy Hessel reclining on a deckchair (see ill.) enables us to identify precisely this parapet bordering the villa of Ker Panurge where it dropped down to the beach. We sense that this surrounding wall protects and isolates the little world depicted here from the hoi polloi, as an enchanting anecdote in Annette Vaillant's memoirs confirms: 'At Penchateau – I was allowed to play on the beach – where we were more or less alone – with a group of children aged between eight and twelve, all from the same family and on whom mother was none too keen. With an appalling sense of caste, they would refuse to admit, though quite ordinary themselves, two little boys – the two brothers – whom they considered ill-bred, doubtless because they looked poor'.[1]



E. V., Fred Athis Natanson in his pyjamas with his daughter Denise in Lucy Hessel's arms, summer 1908, photograph. Private collection.



E. V., preparatory drawing for *The Parapet*, graphite on paper, 14.2 x 8.3 cm. Private collection.

[1] Vaillant 1974, pp. 94-95.



VIII-249



VIII-250

VIII-249
Madame Hessel in Brittany

1908
Pastel on paper, 25 × 32 cm
Musée de l'Annonciade, St. Tropez (France), 1941.1.3

Provenance: Artist's studio; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the Musée de l'Annonciade, St. Tropez, 1941.

Exhibitions: St. Tropez, Annonciade, 1975, no. 34 – St. Tropez-Lausanne, 2000-01, no. 116.

Bibliography: Mousseigne 1977, p. 109 – Hild 1989, pp. 276, 278 (ill.).

VIII-250
The Beach at Le Pouliguen

1908
Pastel on grey-tinted paper, 24 × 32.5 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Alfred Athis Natanson, Paris – Denise Mellot, Paris, 1923 – Jacques Dubourg, Paris – Hirschl & Adler, New York, c. 1960 – Current whereabouts unknown.

Bibliography: Vaillant 1974, p. 94.

Description: *A shore heightened with black and a few small hints of green. In the shaded area on the left are two silhouettes, one of whom is sitting in front of a yellow wooden folding stool. In the background is a grey sea wall and, above, a salmon-pink roof amid dark-green foliage. Grey and bluish sky.* (JS)

VIII-251
Le Pouliguen Lighthouse at Low Tide

1908
Glue-based distemper on paper,
54 × 158.5 cm
Stamp 1, lower right
Private collection, Toronto (Ontario)

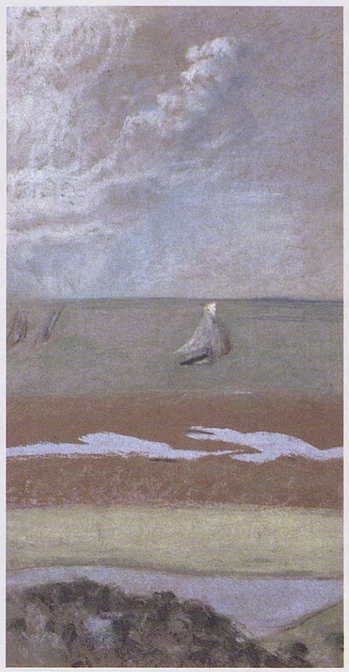
Provenance: Artist's studio – E. J. Van Wisselingh, Amsterdam, c. 1965 – Private collection, Toronto, c. 1971.

Exhibitions: Amsterdam, Van Wisselingh, 1965, no. 31 (ill.); 1966, no. 20 – Toronto-San Francisco-Chicago, 1971-72, no. 73 (ill.).

Description: *A seashore with dark, oily-looking rocks and a group of figures in the foreground. In the brightly lit middle ground are the white buildings of a lighthouse. Blue sea and a blue and grey band of sky in which the brown-tinted paper support shows through from the right-hand edge of the composition to the roof of the house on the left. A broadly executed composition with two or three tones and long spurts of colour.* (AC)



VIII-251



VIII-252

VIII-252
Sailboat under a Stormy Sky

1908
Pastel and gouache on brown-tinted paper,
63 × 33 cm
Musée Municipal de l'Évêché, Limoges (France), Inv. 65

Provenance: Artist's studio; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée du Louvre (Palais de Tokyo), 1941, D. 1525; deposited with the Musée Municipal de l'Évêché, Limoges, 1946.

Exhibitions: Paris, Orangerie, 1941-42, no. 32 – Berlin, Haus am Waldsee, 1965, no. 52 – Limoges, Évêché, 1978.

Bibliography: Roger-Marx 1946a, p. 142.

Description: *Green, brown, grey and mauve.* (JS)

VIII-253
The Moulin du Diable at Guérande

1908
Pastel on paper, 24 × 31 cm
Signed, lower left: *E. Vuillard*
Musée des Arts Décoratifs, Paris,
Inv. no. 18392

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16768, *Le Moulin*), 28 Sept. 1908 – Gift to Raymond Koechlin, Paris, 2 Jan. 1912 – Raymond Koechlin gift to the Musée des Arts Décoratifs, Paris, 5 Jan. 1912.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 15; Nov. 1909 (not in cat.) – Dresde, Sächsicher Kunstverein, 1913, no. 786.

Regarding this strange pastel, the artist noted: 'Pastel sketch of windmill, loafing about, poor indication of colour'.[1]

[1] E. V., Journal, 11 August 1908, II.1, fol. 60v.

VIII-254
The Riverbank at Le Pouliguen

1908
Glue-based distemper on cardboard,
94 × 108 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16765, *La Berge du Pouliguen*), 28 Sept. 1908, 350 F – Thomas Justice & Sons, Dundee (Great Britain), 27 July 1919, part of a lot – T. D. Bruce, Dundee – Sale, Sotheby's, London, 30 March 1966, lot 38 (ill.) – Shonemen, New York – Harry C. Meyerhoff, Baltimore (Maryland) – Private collection.

Exhibition: Paris, Bernheim-Jeune, Nov. 1908, no. 9.

Description: *On the right, a path with some figures strolling; on the left, a small sail-boat and, in the background, the houses of the village.* (JS)



VIII-253



VIII-254


VIII-255

VIII-255
The Harbour at Le Pouliguen

1908; reworked in 1927
Glue-based distemper on cardboard, mounted on canvas, 81 × 101 cm
Signed, lower left: *E Vuillard*
Art market, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16760, *Le Port du Pouliguen*), 28 Sept. 1908, 500 F – Henry Bernstein, Paris, 14 Dec. 1908, 1,000 F – Jos Hessel, Paris – Georges Renand, Paris, 1927 – Alex Maguy, Paris, 1951 – Dr J. Pomeraniec, London – Private collection, United States – Sale, Sotheby's, London, 29 June 1994, lot 113 (col. ill.) – Galerie Hopkins-Thomas, Paris, subsequently Galerie Hopkins-Custot.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 7; 1930, no. 11 – Paris, Musée des Arts Décoratifs, 1938, no. 137 – Paris, Maguy, 1966, col. ill. – Munich, Haus der Kunst, 1968, no. 142, ill. – Paris, Orangerie, 1968, no. 134, ill. – St. Tropez-Lausanne, 2000-01, no. 68, p. 122 (col. ill.).

Bibliography: Roger-Marx 1946a, pp. 142, 162 (ill.).

Description: *A bend in the yellow quay at Le Pouliguen, cropped on the left by a brown window jamb. Blue and green water, with grey sails and brown hulls streaked with red for the boats moored along the quai. The landscape in the background grows brighter towards the left. Line of houses with red roofs on the right. Grey sky, lightly tinged with pink on the horizon.* (AC)

This painting was reworked on 12, 13 and 15 September 1927, at the time of its purchase by Georges Renand.

VIII-256
Boat at Anchor

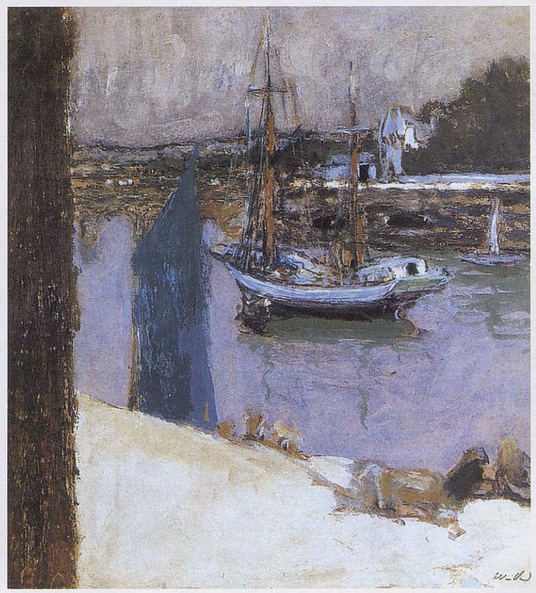
1908
Glue-based distemper on cardboard, 40 × 36 cm
Signed, lower right: *EVuillard*
Art market, London

Provenance: M. et Mme Léon Eyrolles, France – Private collection, France – Sale, Hôtel Drouot, Paris, 1 April 1998, lot 96 (col. ill.) – Neffe-Degandt Fine Art, London.

Exhibition: Paris, Durand-Ruel, 1961, no. 53.

Bibliography: Salomon 1961, p. 84 (ill.) – *Plaisir de France*, no. 355, May 1968, p. 14, col. fig. 8.

Description: *A sunlit quai, seen at low tide through a window, with a broad brown band of wall on the left. To the right of the wall is a blue sail, and, lying at anchor in the middle of the river, a boat with a black and blue hull.* (JS)


VIII-256


VIII-257

VIII-257
Fishing Boat

1908
Glue-based distemper on cardboard, mounted on canvas, 75 × 83 cm
Signed, lower left: *E. Vuillard*
Kunstmuseum Winterthur, Winterthur (Switzerland), Inv. 751

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16763, *Le Bateau de pêche*), 28 Sept. 1908, 300 F – Henry Bernstein, Paris, 3 March 1909, 1,250 F – E. Richard Bühler, Winterthur – Bühler sale, Galerie Fischer, Lucerne, 2 Sept. 1935, lot 19 (ill.) – Arthur Hahnloser, Winterthur, 3,500 FS – Gift from Hedy Hahnloser-Bühler, Lisa Jäggli-Hahnloser, Winterthur, and Professor Hans R. Hahnloser to the Kunstmuseum, Winterthur, 1946.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 11; 1930, no. 14 – Zurich, Kunsthaus, 1932, no. 168 – Basle, Kunsthalle, 1949, no. 227 – Winterthur, Kunstmuseum, 1973, no. 291 (ill.) – Lyons-Barcelona, 1990-91, no. 123 (ill.) – Winterthur, Kunstmuseum, 1991, p. 103 (col. ill.).

Bibliography: Koella 1976, no. 971 – Koella, Schwartz 1991, p. 40 (ill.).

Description: *Harmony of pink, turquoise and dark red for the sails, with a yellowish-green and grey-green foreground. A few touches of black.* (JS)

VIII-258
The Harbour on a Grey Day

1908
Glue-based distemper on paper, mounted on cardboard, 113 × 67 cm
Musée d'Orsay, Paris, R.F. 1977-379

Provenance: Artist's studio; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; transferred to Musée du Louvre (Palais de Tokyo), Paris 1977; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Orangerie, 1941-42, no. 31 – Liège-Ghent-Luxembourg, 1948, no. 29.

Bibliography: Compin, Roquebert 1986, p. 281 (ill.) – Compin, Lacambre, Roquebert 1990, p. 478 (ill.).

Description: *A lightly coloured sketch, in which the yellow-tinted paper shows through between the grey water on the right and the white houses on the left. A fine, cloud-swept sky, with a patch of blue visible near the top.* (JS)

VIII-259
Le Pouliguen, Sketch with Blue Sails

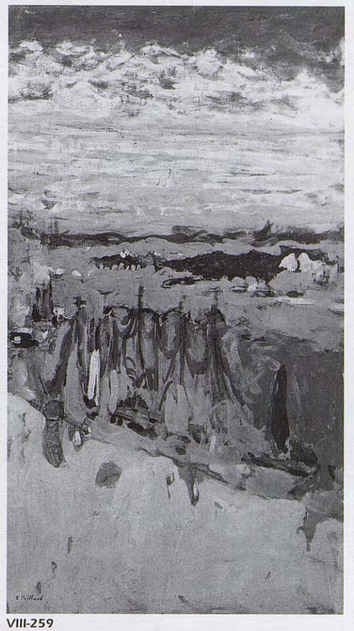
1908
Glue-based distemper (or gouache ?) on paper, mounted on canvas, 79 × 45 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – O'Hana, London – Sale, Galerie Motte, Geneva, 10 Nov. 1962, lot 267 (ill.), bought in – Sale, Sotheby's, London, 24 April 1963, lot 87 (ill.) – Crane & Kalman Gallery, London – Lady Epstein, London – Given to a private collection – Sale, Sotheby's, London, 29 June 1988, lot 314 (col. ill.), bought in – Sale, Sotheby's, London, 28 Nov. 1995, lot 352 (col. ill.), bought in – Private collection.

Exhibition: London, O'Hana, 1962, no. 59.

Description: *A difficult sketch to decipher. In the foreground area, which is pink, is a line of boats with blue sails; the sky is cloudy and shades from dark blue to pale green; a line of pink and mauve possibly denotes the horizon.* (AC)


VIII-258


VIII-259



VIII-260

VIII-260
The Quay at Le Pouliguen

1908
Glue-based distemper on cardboard,
83.5 × 148 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16761, *Le Quai du Pouliguen*), 28 Sept. 1908, 300 F – Returned to Vuillard, 26 May 1919 – Sale, Sotheby's, New York, 14 Nov. 1985, lot 114 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 10 Dec. 1986, lot 15 (col. ill.) – Sale, Château de Cheverny, 23 June 1990, lot 234 (col. ill.) – Private collection – Sale, Drouot-Montaigne, Paris, 15 June 1998, lot 13 (col. ill.) – Sale, Christie's, London, 27 June 2000, lot 206 (col. ill.), bought in – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 14 – Asnières, Centre Administratif, 1966, no. 5 (ill.).

Bibliography: Segard 1914, p. 321.

Description: *Perspective view of a quayside with boats, their sails furled, moored alongside, under a blue sky cropped by the awning of a café. The yellow-tinted cardboard support is outlined with grey to produce the effect of light.* (AC)

The view of the port is wedged between a triangular foreground, depicting a ghostly congeries of chairs and tables, and a second triangle formed by the edge of the awning of the café. A band of sky beneath the awning is divided by the masts of two boats berthed by the quay. In a postcard Vuillard brought back from Le Pouliguen (see ill.), the waterfront inn where he must have installed his easel to paint this composition is clearly visible. It is fairly safe to assume that Vuillard will have placed himself at the windows of the same café-hotel to paint *The Quay in the Harbour* (VIII-262) and *Stroll on the Quayside* (VIII-263), in which the port is seen from above.

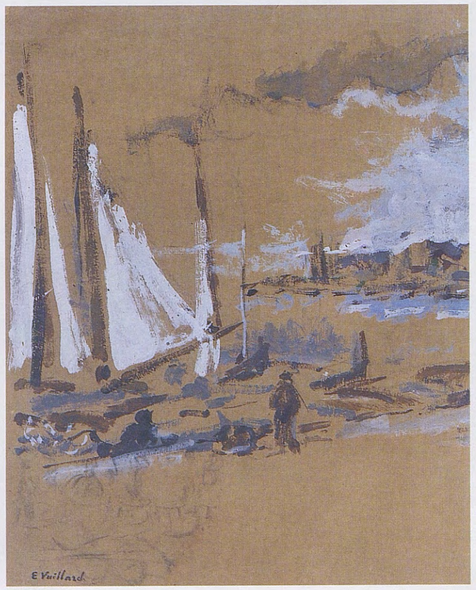


Postcard of Le Pouliguen.
Private collection.

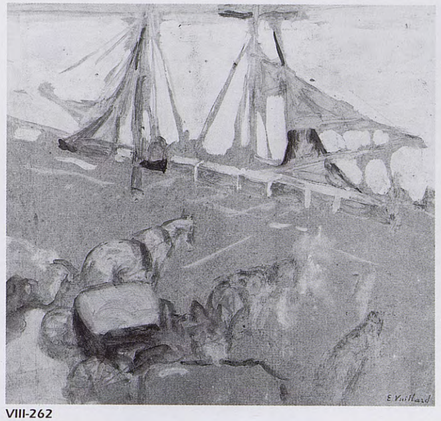
VIII-261
Study of Sailboats Moored to the Quay

1908
Glue-based distemper on paper,
38 × 30.7 cm
Stamp 1, lower left
Private collection, France

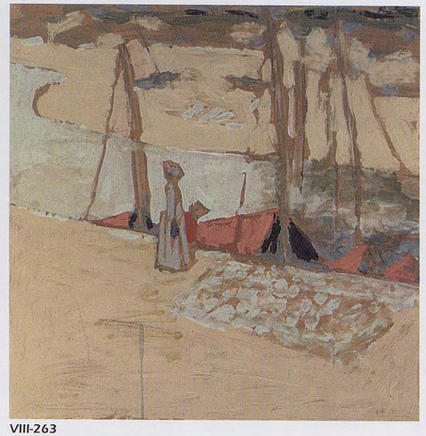
Provenance: Private collection, France.



VIII-261



VIII-262



VIII-263

VIII-262
The Quay in the Harbour

1908
Oil on cardboard, 30.5 × 32.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *In the foreground are three grey and black cabs drawn by bay horses. The bare cardboard defines the ochre-coloured quay, alongside which are two fishing boats with grey and pale-blue sails.* (JS)

Bibliography: Dorival 1942, pp. 7, 8 (ill.); 1943, p. 168; 1946, p. 40 – Roger-Marx 1946a, p. 142 – Cassou, Dorival, Homolle 1947, p. 15; 1954, p. 166 – Dorival 1961, p. 28 – Compin, Roquebert 1986, p. 281 (ill.) – Compin, Lacambre, Roquebert 1990, p. 477 (ill.) – Groom 1993, p. 170, col. fig. 269.

Description: *View of a quay, with the silhouette of a woman and small child standing between the masts of some boats lying alongside at low tide. Harmony in grey, heightened with dark red and green.* (JS)

VIII-263
Stroll on the Quayside

1908
Glue-based distemper on paper, mounted on cardboard, 65 × 64.5 cm
Musée d'Orsay, Paris, R.F. 1977-377

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French nation, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; transferred to Musée du Louvre (Palais de Tokyo), 1977; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Orangerie, 1941-42, no. 29 – France, travelling exhib. [*Peinture contemporaine…*], 1945-1946, no. 77 – Liège-Ghent-Luxembourg, 1948, no. 30 – Toulouse, Augustins, 1960, no. 137 (ill.) – Paris, Petit Palais, 1965, no. 10 (ill.) – Nantes, 1991, no. 121, p. 84 (col. ill.).

VIII-264
Masts at Le Pouliguen

1908
Glue-based distemper on paper, mounted on canvas, 62 × 49 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Private collection – Sale, Hôtel Drouot, Paris, 17 June 1990, lot 87 (col. ill.), bought in – Sale, Drouot-Montaigne, Paris, 26 Nov. 1993, lot 26 (col. ill.) – Current whereabouts unknown.



VIII-264



VIII-265

VIII-265
The Harbour in the Evening

1908
Glue-based distemper on paper, mounted on canvas, 53 × 79 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Arnoé, Paris – Sale, Sotheby's, London, 2 July 1969, lot 54 (ill.) – Beyeler, Basle (Switzerland) – Sale, Galerie Motte, Geneva, 29 June 1973, lot 47bis, bought in – Sale, Palais Galliera, Paris, 1 Dec. 1973, lot E (ill.), bought in – Sale, Galerie Koller, Zurich, 30 May 1975, lot 3106 (ill.), bought in – Beyeler, Basle – Private collection – Sale, Sotheby's, London, 29 June 1994, lot 318 (col. ill.), bought in – Sale, Sotheby's, London, Feb. 2001, lot 119 (col. ill.), bought in – Private collection.

Exhibitions: Basle, Beyeler, 1970, no. 67; 1975, no. 78 (col. ill.).

Description: *Lined up along a quay, a grey band of houses heightened by shimmering white highlights and furled pink sails rising up out of the dark green water. Violent sunset sky in green and blue.* (AC)



VIII-266

VIII-266
Two Sails at Le Croisic

1908
Glue-based distemper on cardboard, 73 × 72 cm
Stamp 2, lower right
Art market, London

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16764, *Les Deux Voiles*), 28 Sept. 1908, 150 F – Returned to Vuillard, 29 Oct. 1915 – Galerie Bellier, Paris – Private collection, Paris – Sale, Hôtel Drouot, Paris, 1 April 1998, lot 96 (col. ill.) – Neffe-Degandt Fine Art, London.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1908, no. 13 – Hamburg-Frankfurt-Zurich, 1964, no. 57 (col. ill.).



VIII-267

VIII-267
Villa Les Écluses at Saint-Jacut-de-la-Mer

1909
Glue-based distemper on paper, mounted on canvas, 82 × 70.5 cm
Signed, lower left: *E Vuillard*
Private collection, United States

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17670, *La Villa des Écluses*), 9 Oct. 1909, 500 F – Aurélien Lugné-Poe, Paris, 2 Nov. 1909, 1,400 F – Jan Krugier, Geneva, 1985 – William Kelly Simpson, New York.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 1 – Katonah, Katonah Gallery, 1989, no. 10 (col. ill.).



E. V., The villa Les Écluses at Saint-Jacut-de-la-Mer, 1909, photograph. Private collection.

There is a photograph in Vuillard's studio archives (see ill.) depicting the same view, seen through a window, as the present painting. If we compare this almost mechanical reproduction with the subtle use made of photography some ten years earlier – in the large panels of the *Île-de-France Landscapes*, for example (VII-63 and VII-64) – we can gain a measure of the distance travelled by Vuillard in the direction of greater naturalism. The effect of the mauve breaks in the sky is magnificent. The house depicted here is the villa of Les Écluses, which Vuillard shared with other bachelors invited by the Hessels, such as Romain Coolus; the Hessels themselves, along with the Athis Natansons and Tristan Bernard, occupied the villa Du Plessix, at one of the windows of which Vuillard positioned himself to compose this painting.



VIII-268

VIII-268
By the Sea, Les Écluses at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 47.3 × 46.7 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17679, *Au bord de la mer*), 9 Oct. 1909, 400 F – Returned to Vuillard, 13 Oct. 1919, in exchange for VII-199 – Hector Brame, Paris – Beyeler, Basle (Switzerland), c. 1957 – Silberman, New York – Fairweather-Hardin, Evanston (Illinois) – Stephen Silagy Gallery, Beverly Hills (California) – Edmund W. Mudge, Jr., Dallas (Texas) – Sale, Sotheby's, New York, 28 Oct. 1970, lot 30 (ill.), bought in – Sale, Christie's, New York, 16 May 1985, lot 107 (col. ill.) – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 10 – Basle, Beyeler, 1957, no. 26.

Bibliography: Bihr 1988, p. 245 (col. ill.) – Thomson 1988, pp. 110, 119, fig. 103.

Description: *Under a grey sky laden with dark storm-clouds, a villa with green shutters silhouetted against a stretch of light-coloured sea. Dark foliage-surrounded buildings around a pale yellow courtyard.* (AC)

VIII-269
In the Garden, Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 49.5 × 49.5 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17685, *Coin de jardin*), 9 Oct. 1909, 400 F – Returned to Vuillard, 29 Oct. 1909 – Galerie Charpentier, Paris, c. 1945 – Sale, Hôtel Rameau, Versailles, 6 Dec. 1970, lot 100 (col. ill.), bought in – Sale, Hôtel Rameau, Versailles, 31 May 1972, lot 61 (col. ill.) – Sale, Palais d'Orsay, Paris, 12 June 1978, lot 91 (ill.), bought in – Sale, Hôtel Rameau, Versailles, 26 Nov. 1978, lot 121 (ill.), bought in – Sale, Sotheby's, London, 5 July 1979, lot 424 (ill.) – Galerie Schmit, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 16 – Paris, Charpentier, April-June 1945, no. 102; 1948 (not in cat.).

Bibliography: Warnod 1988, p. 66 (col. ill.).

Description: *On the left is the dark-green silhouette of a tree; on the right, a house with a figure standing on its steps and a few bright accents dotted about its otherwise pale facade. To the left, a darkly clad child stands in the shadow of the tree. Cloudy grey sky.* (AC)



VIII-269



VIII-270

VIII-270
In Front of the Door

1909
Pastel on paper, 66 × 50 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17671, *Devant la porte*), 9 Oct. 1909, 300 F – Henry Bernstein, Paris, 8 Nov. 1909, 900 F – Bernstein sale, Hôtel Drouot, Paris, 8 June 1911, lot 33 – Bernheim-Jeune, Paris (stock no. 18845), 700 F – Thomas Justice & Sons, Dundee (Great Britain), 14 Oct. 1919, 3,800 F – Knoedler, New York – The American Friends of Hebrew University, New York – Acquavella, New York – Private collection, New York.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 2 – London, Tooth & Sons, 1937, no. 9.

Bibliography: Groom 1993, p. 176.

Description: *To the left of centre, framed by a doorway, is Lucy Hessel in a housecoat and light-coloured housecoat and hat, apparently seated on the steps of the house. Standing next to her in dark clothes is Denise Natanson. In the distance, the sea and the coast opposite can be seen.* (JS)

VIII-271
Madame Hessel and Denise in Front of the Door [recto]
The Beach [verso]

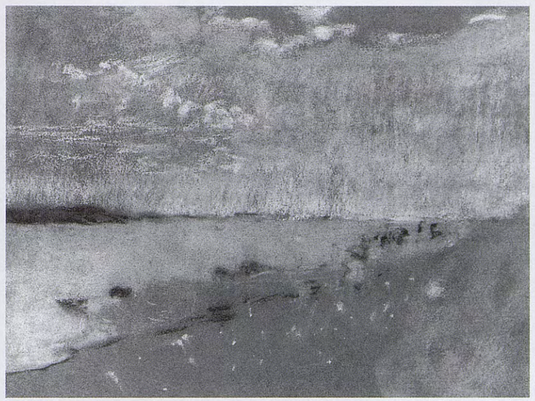
1909
Pastel on paper, 24.6 × 32.8 cm
Private collection

Provenance: Artist's studio – Kunsthandel Sabine Helms, Munich (Germany) – Private collection.

Exhibition: Bremen, Werner, 1983, no. 12 (col. ill.).



VIII-271r.



VIII-271v.


VIII-272

VIII-273
The Entrance-Hall

1909
Glue-based distemper on paper, mounted on canvas, 45 × 50 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17684, *Le Vestibule*) – Mme Lebrun da Silva Prado, São Paulo, Brazil, 4 Sept. 1918, 2,200 F – Sale, Palais Galliera, Paris, 3 April 1962, lot 56 (ill.), bought in – Sale, Hôtel des Chevau-Légers, Versailles, 9 Dec. 1962, lot 70 (ill.), bought in – Sale, Sotheby's, London, 23 June 1965, lot 76 (ill.), bought in – Sale, Christie's, New York, 16 Nov. 1983, lot 127 (col. ill.) – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 15 – Rio de Janeiro, 1918.

Bibliography: Bihr 1988, p. 249 (col. ill.).

Description: *To the left is a trapeze-shaped pool of sunlight that spills across the bottom of a garment hanging on a peg, and, in the background, Madame Hessel standing with one foot on the stairs to the basement that a second figure on the right is already descending.* (JS)

VIII-272
The Entrance-Hall, Saint-Jacut

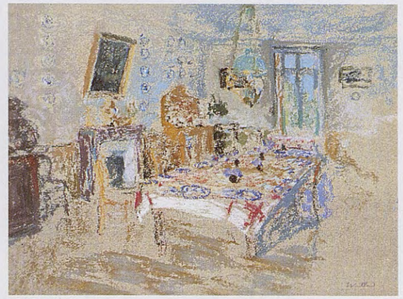
1909
Pastel on paper, 62 × 49 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Lefevre, London – Acquavella, New York – Private collection, New York – Sale, Christie's, New York, 3 Nov. 1993, lot 172 (col. ill.) – Current whereabouts unknown.

Description: *A hall with green wallpaper and yellow skirting-boards, with green and blue countryside visible through the open door. A woman in a blue sweater holds the hand of a child lit from behind. On the right is some mauve-coloured clothing hanging on a wall, and a three-colour flag on the floor. A quick sketch.* (AC)


VIII-273


VIII-274


VIII-275

VIII-274
Interior with Beige Walls

1909
Glue-based distemper on paper, 49 × 65 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Girard, Paris – Mme Dortu, Paris – Knoedler, New York – Mrs Edgar Bronfman, Port Chester, New York – Private collection, United States.

Description: *Four gently lit figures, gathered around a table draped with a red-dotted tablecloth from which the dishes have not yet been cleared. In the background, soft grey light from a window on the left falls across the beige wall opposite. In the middle ground, a doorway on the right gives onto a hall which leads out to a garden, introducing a second, conflicting source of light. This light slants across the red blouse of the woman seated with her back to the viewer to the right of centre.* (AC)

VIII-275
The Red-Checked Tablecloth

1909
Pastel on paper, 25 × 32 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17708), 9 Oct. 1909, 200 F – Henry Bernstein, Paris, 8 Nov. 1909, 550 F – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 39 – Albi, Musée Toulouse-Lautrec, 1960, no. 96.

Description: *In the middle of the room, directly beneath the hanging lamp, is a laid table; on the left, against the wall, part of a dresser and a fireplace with a mirror over it; at the far end of the room, a window.* (JS)

VIII-276
Breakfast at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 86 × 144 cm
Stamp 1, lower left
Private collection, London

Provenance: Artist's studio – Louis Carré, Paris – Pierre Cailler, Lausanne (Switzerland), 1942-52 – Jean Jardin, La Tour-de-Peilz (Switzerland) – Sale, Sotheby's, London, 1 April 1981, lot 38 (col. ill.) – Private collection, London.

Exhibition: Glasgow-Sheffield-Amsterdam, 1991-92, no. 77, p. 84 (col. ill.).

Bibliography: Chastel 1948, pl. IX; 1954, p. 51 (col. ill.).

Description: *Some figures seated or standing around a table in a large white room. The chair in the foreground has a rounded orange back, and the wall in the background is decorated with plates and a dark painting. On the left are a grandfather clock and brown sideboard; on the far right, a lemon-wood dresser marked with green lines, counterbalanced by a woman in a blue dress on the left. Through the doorway at top left the countryside can be seen.* (JS)

After a ten-year interval, we find the same style, at once comic, exaggerated and transparent, as in *The Family in the Sitting-Room at L'Étang-la-Ville* (VII-119), but with a more explosive colour harmony. In his Journal for 17 August 1909, the artist wrote: 'large aborted sketch'.[1]

[1] E. V., Journal, II.3, fol. 21v.


VIII-276



VIII-277

VIII-277
Madame Hessel with a Beribboned Hat

1909
Glue-based distemper and gouache on paper, mounted on canvas, 63 × 63 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London, 1967 – Graham Mattison, New York – Sale, Sotheby's, New York, 5 Nov. 1981, lot 191 (col. ill.), bought in – Spiess, Paris, 1981 – Sale, Antiquorum, Geneva, 5 April 1982, lot 60 (col. ill.) – Sale, Christie's, London, 30 Nov. 1993, lot 152 (col. ill.), bought in – Sale, Christie's, New York, 19 Nov. 1998, lot 268 (col. ill.) – Current whereabouts unknown.

Description: *A luminous grey interior, its details submerged in the strong sunlight issuing from a window in the back. Seated in profile in the foreground is a woman in a hat with grey and brown trimming, an indistinctly coloured dress and an orange-patterned shawl shading into pink around the edges. The sunlight flooding in through the white blinds scatters vivid yellow reflections about the room, garnishing a piece of furniture on the right with pink and gold stripes. In the left background one sees a large brown cupboard and a man with a moustache; to the right is a second, sombrely dressed figure, leaning on an elbow.* (AC)

VIII-278
Madame Hessel, Annette and Denise Natanson at Breakfast

1909; reworked in 1910
Glue-based distemper on cardboard, 66 × 49 cm
Signed, lower left: *E Vuillard*
Ny Carlsberg Glyptotek, Copenhagen, I.N. 1840

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17672, *Le Déjeuner*), 9 Oct. 1909, 600 F – Valdemar Kleis, Copenhagen, 21 April 1911, 1,700 F – Helge Jacobsen, Copenhagen – Jacobsen gift to the Ny Carlsberg Glyptotek, Copenhagen, 1927.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 3 (ill.) – London, Grafton, 1910, no. 153 – Copenhagen, Kleis, 1911, no. 62 – Copenhagen, Ny Carlsberg Glyptotek, 1945, no. 186.

Bibliography: Coquiot 1914, p. 200 (ill.) – Rostrup 1958, p. 55, no. 943; 1977, p. 48 (ill.) – Bihr 1988, p. 245 (col. ill.).

Description: *In the foreground is a table set with breakfast bowls. Seated at the table are Madame Hessel in a striped dress and Annette Natanson (the figure just visible, standing between them in the background, is probably Denise). On the wall above the fireplace is a mirror of which only the lower part is visible.* (JS)



VIII-278



VIII-279

VIII-279
The Table

1909
Glue-based distemper on paper, mounted on canvas, 50 × 59 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17686, *La Table*), 9 Oct. 1909, 400 F – Henry Bernstein, Paris, 3 Nov. 1909, 1,300 F – Bernstein sale, Hôtel Drouot, Paris, 8 June 1911, lot 30 – Bernheim-Jeune, Paris (stock no. 18842), 1,200 F – Édouard Vuillard, 13 Oct. 1919, in exchange for X-6 – Dr Offret, Paris – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 17 – Hamburg-Frankfurt-Zurich, 1964, no. 44 (ill.), not exhibited.

VIII-280
Game of Bridge at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 45 × 59 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

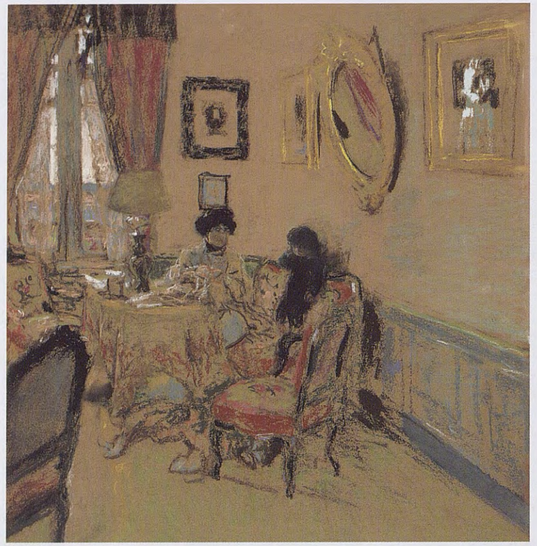
Exhibitions: Milan, Palazzo Reale, 1959, no. 72 – Albi, Musée Toulouse-Lautrec, 1960, no. 53.

Bibliography: *Arte figurativa antica e moderna* 7, no. 5, Sept.-Oct. 1959, p. 54.

Description: *A group of figures gathered around a table in an old-rose drawing-room. The scene is lit from behind by delicately tinted daylight from two windows framed by curtains touched with stronger strokes of pink. The quality of the greys and whites, along with the bold black picture-frame on the right, give the sketch an unexpected charm.* (JS)



VIII-280



VIII-281

VIII-281
The Oval Frame

1909
Pastel on paper, 50 × 50 cm
Signed, lower right: *E Vuillard*
Private collection, Bremen (Germany)

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17690, *Le Cadre ovale*), 9 Oct. 1909, 500 F – Henry Bernstein, Paris, 8 Nov. 1909, 1,900 F – Private collection, Paris – Kunsthandel Sabine Helms, Munich (Germany), 1988 – Private collection, Bremen.

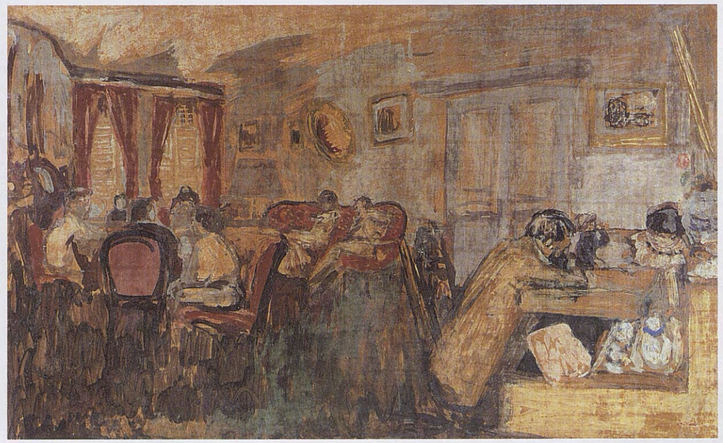
Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 21 – Albi, Musée Toulouse-Lautrec, 1960, no. 95 – Berlin, Werner, 1992, no. 6 (col. ill.).

Bibliography: Chastel 1946, pp. 87-88, 89 (ill.) – Bihr 1988, p. 249 (col. ill.).

Description: *Marthe Mellot, seated on a couch in the corner of a drawing-room. In front of her is a cloth-covered table with a lamp on it, and, standing next to her on the couch, a little girl, looking at her. On the left is a window framed by pink curtains, and, in the foreground, the back of a chair. On the wall to the right is a mirror in an oval frame.* (JS)

We have here an excellent illustration of the different effects achieved by pastel and distemper in rendering the depths and textures of space. The scene of *The Oval Frame* takes place in the same room as *Game of Bridge at Saint-Jacut* (VIII-280). Unlike distemper, which has a flattening effect, pastel preserves the sinewy, wave-like movement of the lines. It is worth recalling that Vuillard derived this technique from his work as a stage-designer. The white filaments running over the body of Marthe Mellot also touch the table and the lamp placed on it. Pastel accentuates the asperities of space; distemper flattens everything out. 'Tonal gradation is like a festival for the grey day that recomposes the world.'[1]

[1] Chastel 1946, p. 88.



VIII-282

VIII-282
A Hot Day at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 29.5 × 80 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Stiebel, Paris, 1953 – Private collection, New York, 1991.

Description: *A large grey drawing-room, with yellow-framed pictures on the wall and an oval mirror to the left of centre. In the centre of the composition is a couple seated on a red sofa; on the left, figures in summer attire on red chairs, and the pink back of a chair; on the right, a black-haired man in a yellow jacket, playing backgammon with a woman at a tipped-up table, and a rose emerging from a blue china vase, above unevenly lit areas towards the bottom. The windows in the background are framed by red curtains, the shutters closed. Soft tints for the areas in shadow.* (AC)



VIII-283

VIII-283
The Card Players

1909
Glue-based distemper on paper, mounted on canvas, 43.8 × 56.8 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Amante, Paris – Roland, Browse & Delbanco, London, 1956 – Hirschl & Adler, New York – Oscar Kimelman, Wallkill (New York), 1968 – Sale, Christie's, New York, 15 Nov. 1988, lot 122 (col. ill.) – Sale, Arthur Kohn, Hôtel des Ventes, Bourg-en-Bresse, 19 March 1989, lot 41 (p. 20 col. ill.), bought in – Sale, Hôtel Drouot, Paris, 1 April 1990, lot 35 (ill.), bought in – Current whereabouts unknown.

Exhibitions: London, Roland, Browse & Delbanco, 1956, no. 37 (ill.); 1966, no. 39.

Description: *Two groups of figures seated around broadly sketched tables in a lamp-lit pink drawing-room. In the right foreground, a lamp with a yellow shade on a disk of green baize separates a bearded man dressed in light-coloured clothes from a man lit from behind to the left.* (JS)



VIII-284

VIII-284
The Newspapers

1909
Glue-based distemper on paper, mounted on canvas, 49 × 61 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17688, *Les Journaux*), 9 Oct. 1909, 400 F – Returned to Vuillard on 29 Oct. 1915 – Beyeler, Basle (Switzerland) – Sale, Galerie Charpentier, Paris, 6 April 1960, lot 280 (col. ill.) – Private collection – Galerie Hopkins-Thomas-Custot, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 19 – New York, no. 471-Chicago, no. 438-Boston, no. 239, 1913.

Bibliography: Chastel 1946, pp. 63 (ill.), 90.

Description: *In the left foreground is a woman in a white dress with black collar, seated in a red and black armchair, stroking a large dog that has sprung into her lap. A second woman in a blue shawl is seated at the end of a sofa the undulating black arabesque of which joins that of the armchair. On the beige-topped table in the right foreground, which is seen from an even steeper vantage-point than the rest of the room, are some cups, newspapers and a lamp with a light-coloured shade. Just visible along the left edge of the composition are some curtains with brown tassels. Grey walls.* (JS)



VIII-285

VIII-285
Under the Lamp at Saint-Jacut

1909
Gouache on paper, mounted on canvas, 44 × 64 cm
Signed, lower left: *E Vuillard*
Johannesburg Art Gallery, Johannesburg (South Africa), Acc. no. 409

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17673, *Sous la lampe*), 9 Oct. 1909, 400 F – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1919 – The Leicester Galleries, London – Johannesburg Art Gallery, Johannesburg, 1948.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 4 – Geneva, Moos, 1918, no. 326 – Manchester, Agnew & Sons, 1923, no. 37.

Bibliography: Johannesburg 1968, no. 231 – Berman 1975, p. 90 (ill.).

Description: *Next to a table dominated by a huge lamp with a vellum shade are two seated figures: on the right, a woman reading a newspaper; on the left, a bearded man on a red couch. In the left foreground, cropped by the edge of the picture, is the silhouette of Tristan Bernard, seen more or less from the side. The lamp-light separates the wall in the background into two distinct zones.* (JS)

VIII-286
Under the Large Lamp at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 80.5 × 60.4 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Henry Fischbach, New York, c. 1964 – Sale, Sotheby's, New York, 11 Nov. 1987, lot 41 (col. ill.), bought in – Private collection.

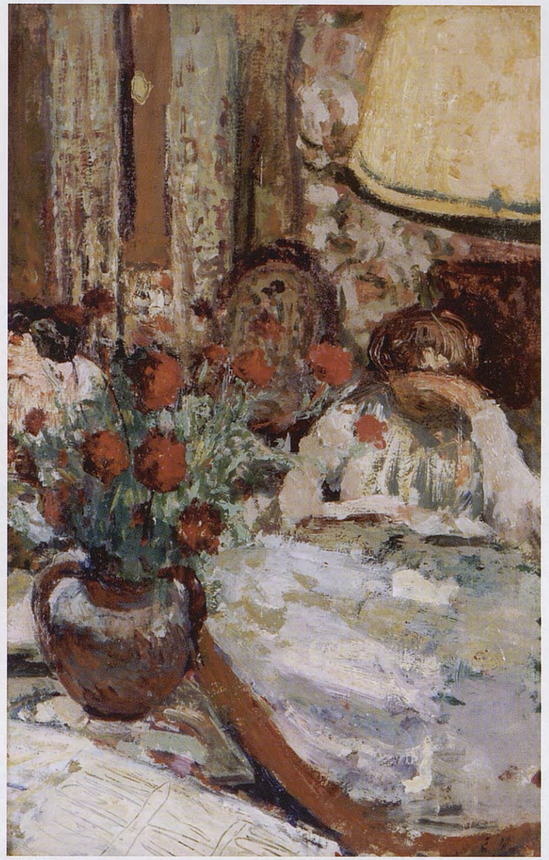
Exhibitions: Milan, Palazzo Reale, 1959, no. 71 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 52 – Paris, Durand-Ruel, 1961, no. 46 (ill.) – New York, Wildenstein, Oct.-Nov. 1964, no. 49 (ill.).

Bibliography: Roger-Marx 1968, col. pl. 13.

Description: *Émile Philippi and Jos Hessel, apparently playing cards, with a woman seated between them, set back slightly from the table. Dominating the table, which occupies most of the foreground and is strewn with all kinds of odds and ends, including some boxes touched with blue, yellow and purple highlights, is a large lamp with a green base and a white shade. On the wall in the background are two pictures with grey and black frames, and, between them, a mirror in which the brown curtain on the right and a bright patch of daylight are reflected. Variation on a theme developed in VIII-288.* (AC)



VIII-286



VIII-287

VIII-287
Lucy Reading under the Lamp at Saint-Jacut

1909
Oil on cardboard, 41 × 26 cm
Signed, lower right: *E V*
Private collection

Provenance: Artist's studio – Alfred Daber, Paris – Sale, Galerie Charpentier, Paris, 14 June 1957, lot 99 (ill.) – Georges Lévy, Paris – Sale, Hôtel Drouot, Paris, 9 Dec. 1998, lot 8 (col. ill.), bought in – Private collection – Galerie Hopkins-Thomas-Custot, Paris – Private collection.

VIII-288
Friends around the Table, Saint-Jacut

1909
Glue-based gouache on paper, mounted on canvas, 96.5 × 135 cm
Signed, lower left: *E Vuillard*
Musée d'Art Moderne et Contemporain, Strasbourg (France), Inv. D.55.974.0.88

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17691, *Gens autour de la table*), 2,200 F – Returned to Vuillard, c. 1917; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris; deposited with the Musée des Beaux-Arts, Strasbourg, October 1947.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 22 – London, Grafton, 1910, no. 150 – Paris, Orangerie, 1941-42, no. 21 [*Autour de la lampe*] – France, travelling exhib. [*Peinture contemporaine...*], 1945-46, no. 76 – Paris, Musées Nationaux, 1947, no. 81 – Strasbourg, Beaux-Arts, 1963, no. 21 – Yugoslavia, travelling exhib., 1974, no. 119 (ill.) – Seoul, Sejong Cultural Center, 1978, no. 27 – Lyons-Nantes, 1990-91, no. 124, p. 50 (ill.).

Bibliography: Dorival 1943, p. 161 – Haug 1955, no. 652 (ill.) – Vergnet-Ruiz, Laclotte 1962, p. 256 – Bihr 1988, p. 248 (col. ill.)– Cogeval, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, no. 124, p. 50 (ill.), p. 223.

Description: *From left to right: Lucy Hessel, Émile Philippi, an unidentified woman, Jos Hessel and Pierre Aron, gathered around a table in a large room, with daylight coming in from various sides. The table is cluttered with objects in a palette of blues, purples and reddish-browns, and dominated by a large, dark-green oriental lamp with a white shade. Grey walls and brown curtains.* (JS)



VIII-288



VIII-289

VIII-289
Interior

1909
Pastel on paper, 25 × 23 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17706, *Coin d'intérieur*), 9 Oct. 1909, 300 F – Jos Hessel, Paris, 30 Nov. 1909, 300 F – Gaston Lévy, Paris – Lévy sale, Hôtel Drouot, Paris, 17 Nov. 1932, lot 51 – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 37.

Description: *At the far end of a room divided by a curtain on the right is an elderly woman standing more or less in profile opposite a wall. Some unidentifiable furnishings on the left.* (JS)



VIII-290

Description: *Standing in front of the wall along the left edge of the composition is Madame Hessel in a straw hat, leaning towards a little girl seated in profile on a tall-backed chair in front of a long table next to a fireplace. In the background is a window framed by dark curtains.* (JS)

VIII-290
The Lesson

1909
Pastel on paper, 62 × 49 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17675, *La Leçon*), 9 Oct. 1909, 700 F – Gaston or Josse Bernheim, Paris, 9 Nov. 1909, 1,000 F – Bernheim-Jeune, Paris (stock no. 20518), Jan. 1916, 1,100 F – Duval-Fleury, Paris, part of a lot – Private collection, Switzerland – Arthur Wilhelm, Bottmingen (Germany); Mme Ria Wilhelm, Bottmingen – Private collection.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 6.



VIII-291

VIII-291
Lucy Hessel Putting on Her Hat

1909
Glue-based distemper on paper, mounted on canvas, 50 × 65 cm
Signed, lower right: *E Vuillard*
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17677), 9 Oct. 1909, 600 F – Jos Hessel, Paris, 30 Nov. 1909, 600 F – Arthur Hahnloser, Winterthur (Switzerland); Hedy Hahnloser-Bühler, Winterthur; Hans R. Hahnloser, Berne – Private collection, Switzerland.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 8 (ill.) – Zurich, Kunsthaus, 1932, no. 162 – Berne, Kunsthalle, 1946, no. 63 – Milan, Palazzo Reale, 1959, no. 66 – Winterthur, Kunstmuseum, 1973, no. 290 – Zurich-Bremen-Bielefeld, 1982-83, no. 184 (col. ill.) – Winterthur, Villa Flora, 1999-2000, no. 45, p. 27 (col. ill.).

Bibliography: Bihr 1988, p. 252 (col. ill.).

Description: *A large room, with Lucy Hessel standing in front of a fireplace with her back to the viewer on the left. The room is illuminated by two open French windows on the right.* (JS)



VIII-292

VIII-292
The Children in Front of the French Window

1909
Glue-based distemper on paper, mounted on canvas, 84 × 77 cm
Signed, lower right: *E Vuillard*
Hermitage Museum, St. Petersburg (Russia), Inv. No. 42153

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17687), 9 Oct. 1909, 500 F – O. Tsetline Collection, Moscow, 18 Nov. 1909, 1,800 F – Rumyantsev Museum, Moscow, 1925; Museum of Modern Western Art, Moscow; Hermitage Museum, Leningrad, 1934.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 18 – Moscow, Pushkin, 1956, p. 15.

Bibliography: Moscow, Museum of Modern Western Art, 1928, no. 60 – Réau 1929, no. 1161 – Gubchevskiy 1953, p. 79; 1955, p. 125 – Sterling 1957, p. 158, fig. 44 – Descargues 1961, pp. 230, 231 (col. ill.), 313 – Charmet 1970, p. 94 (col. ill.) – Barskaya 1975, p. 107 (col. ill.) – Thomson 1988, p. 97, fig. 86.

Description: *Two children seen against the light, seated in front of an open French window. The floorboards in the foreground are sunlit. On the left is a red rug; on the right, a sea-green screen. The landscape visible behind the balcony is dominated by blues.* (JS)

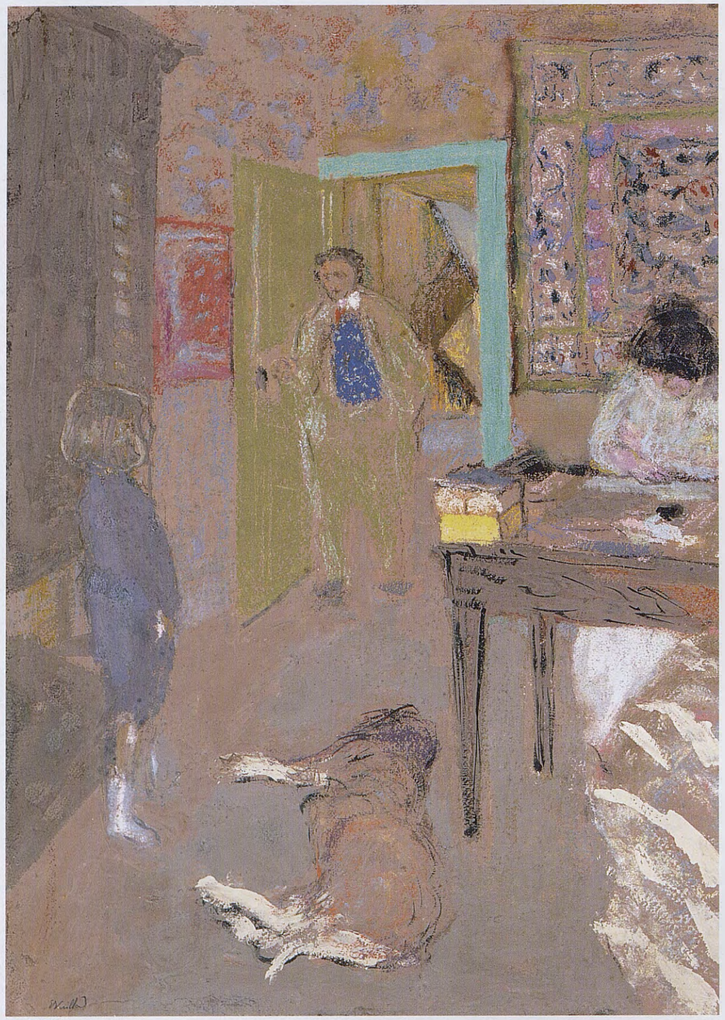
The two children depicted here are Annette and Denise Natanson, aged eight and three at the time. The beige floorboards vie with the strong blue light from the window, which tends to dominate the room. Two quick sketches were made for this painting (see ills.).



E. V., preparatory drawing for *The Children in Front of the French Window*, graphite on paper, 15.5 x 10.2 cm. Private collection.



E. V., preparatory drawing for *The Children in Front of the French Window*, graphite on paper, 15.7 x 9.9 cm. Private collection.



VIII-293

VIII-293
The Dog

1909
Gouache and pastel on paper,
59.7 × 42.2 cm
Signed, lower left: *EVuillard*
The Metropolitan Museum of Art, New York, 2000.197

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17698, *Le Chien*), 9 Oct. 1909, 400 F – Édouard Vuillard, 10 Jan. 1916, 400 F – Wildenstein, London, 1948 – Sale, Sotheby's, London, 15 June 1949, lot 59 – O'Hana, London – Lefevre, London, 1957 – Charles W. Engelhard, Great Britain, 1957 – Sale, Sotheby's, London, 28 March 1973, lot 54 (col. ill.) – Private collection, Geneva – Sale, Sotheby's, London, 8 Dec. 1998, lot 119 (col. ill.) – Galerie Hopkins-Thomas-Custot, Paris – David Allen Devrishian, Fairfield (New Jersey) – Gift of David Allen Devrishian to the The Metropolitan Museum of Art, New York, 2000.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 29 – Edinburgh, Royal Scottish Academy, 1948, no. 117 – London, Wildenstein, June 1948, no. 59 – London, Lefevre, Oct.-Nov. 1957, no. 22 (ill.).

Description: *A dark-haired man stepping through a green doorway into a room lined with beige wallpaper. Silhouetted against a Genoa wall-hanging on the right is a black-haired woman dressed in white, seated at a table, reading. On the left is a child standing in front of a large wardrobe, and, in the centre, a big dog stretched out in perspective on the floor.* (JS)

This composition brings together the writer André Picard, little Denise Natanson, Lucy Hessel writing a letter and Basto, her dog, stretched out on the floor. Vuillard has greatly accentuated the slope of the parquet floor, and the articulation of space is more reminiscent of a Fauvist interior than of the intimate bedroom scenes to which he had accustomed us over the first decade of the twentieth century. The commonplace nature of the scene is undermined by various surprising colour effects, such as the frame of the door (turquoise-blue on one side but bistre-green on the other) or the window-like transparency of the Genoa-weave hanging on the wall behind Lucy (which can also be seen in the next three entries – Lucy and Marcelle Aron never went anywhere without this wall-hanging.) The means used to depict the movement of Picard as he enters the room are not strictly speaking kinetic, as they would be in the work of the Italian Futurists a few years later, but chromatic: the writer's beige suit is 'contaminated' by the green of the door, which is a very simple way of depicting that split-second flash when the eye has not yet determined the portion of colour specific to each person or thing.



VIII-294

VIII-294
Woman behind a Table

1909
Pastel on paper, 24.8 × 32.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

VIII-295
The Yellow Bedspread

1909
Glue-based distemper on paper,
43.5 × 86.4 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Nathan Cummings, New York; Herbert Cummings, United States, 1951 – Private collection, United States, 1951.

Description: *On the right, beneath a Genoa wall-hanging, is a bed covered with a brilliantly lit yellow bedspread that contrasts sharply with the blue and red designs of the fabric, the green doorway to the left of centre and the half-tones of the left area of the composition. Seated next to the foot of the bed is a woman in a red dress, check overcoat and ochre shawl; directly above her is a framed brown picture. Two large, luminous blobs of sunlight on the left.* (AC)

This is one of the most glorious of all Vuillard's sketches of Saint-Jacut in terms of freedom of execution. Vuillard's genius and swiftness are everywhere apparent in the thin, watery brushstrokes and concentrated forms. The artist's singular use of distemper can also be considered a new return to the Nabi manner of his youth. Certain objects in the room – the turquoise-blue door (a note as strident as the splashes of sunlight on the floor), the multicoloured Genoa wall-hanging, the yellow bedspread – can also be seen in *The Dog* (VIII-293) and *Children* (VIII-296). The colour combinations in Vuillard's holiday residences are sometimes louder than those of his Parisian interiors. The painter, it seems, was delighted by this garish summer taste.



VIII-295



VIII-296

VIII-296
Children

1909
Glue-based distemper on paper, mounted on canvas, 89.5 × 76.8 cm
Signed, lower left: *E Vuillard*
Private collection, New York

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17678, *Les Enfants*), 9 Oct. 1909, 500 F – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Alexandre Duncan, Carnoustie (Great Britain) – Arthur Tooth & Sons, London – Georges Bernheim, Paris, 1929 – Claudia de Maistre, Paris – Mrs Charles Gilman, New York, c. 1954 – Gilman Foundation, New York – Gift to the Tel Aviv Museum of Art, 1982 – Sale, in aid of the University of Tel Aviv and the Tel Aviv Museum of Art, Christie's, New York, 8 May 2000, lot 37 (col. ill.) – Giorgio Armani, New York.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909 – Cleveland-New York, 1954, p. 103.

Description: *Madame Natanson lying in bed, with little Denise seated next to her on a buttercup-yellow quilt, and her sister, Annette, seen from behind, sitting on a chair by the bed, her feet tucked under the mattress. The mauve-grey and green wallpaper is covered on the left by a Genoa wall-hanging; the rug in the foreground is richly decorated with reds.* (JS)



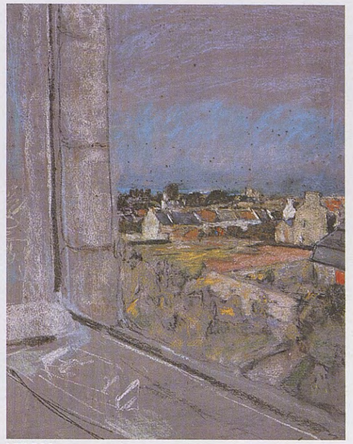
VIII-297

VIII-297
The Balcony

1909
Pastel on paper, 32 × 23 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17705, *Le Balcon*), 9 Oct. 1909 – Thomas Justice & Sons, London, 5 Feb. 1920, part of a lot – David David-Weill, Neuilly-sur-Seine (France) – Seized by the Nazis during the German occupation; returned to the David-Weill family – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 36 – Geneva, Moos, 1918, no. 321.



VIII-298

Description: *A sunlit village under a pearl-grey sky, seen through a window frame. The pink jamb and green-tinted pane of the window can be seen along the left.* (JS)

VIII-299
Roofs

1909
Pastel on paper, 62 × 48 cm
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris, 1950 – Sale, Salons du Trianon-Palace, Versailles, 27 Nov. 1962, lot 17 (ill.) – Current whereabouts unknown.



VIII-299

VIII-300
Stormy Sky

c. 1909
Pastel on paper, 25.5 × 33 cm
Stamp 1, lower left
Basil and Elise Goulandris Foundation, Andros (Greece)

Provenance: Artist's studio – Basil and Elise Goulandris Foundation, Andros.

Description: *Above an overcast, green and mauvish landscape, a large cloud streaked with yellow and blue.* (AC)

VIII-298
View from the Window, Saint-Jacut

1909
Pastel on paper, 58 × 46 cm
Musée National des Beaux-Arts, Alger

Provenance: Artist's studio – Musée National des Beaux-Arts, Alger.

Exhibitions: Paris, Charpentier, 1948, no. 155 – Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 24.



VIII-300


VIII-301

VIII-301
The Grey Village

1909
Pastel on paper, 24 × 25 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17697, *Le Village gris*), 9 Oct. 1909 – Alex Reid, Glasgow (Great Britain), 19 April 1919 – Mr Turner, London; Turner sale, Hôtel Drouot, Paris, 2 April 1928, lot 68 – Gaston Lévy, Paris, 6,200 F – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 28 – Basle, Kunsthalle, 1949, no. 257.

VIII-302
Small House by the Sea

1909
Pastel on paper, 24 × 18 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17707, *Petite maison au bord de la mer*), 9 Oct. 1909 – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Sale, Sotheby's, London, 1 Dec. 1982, lot 108 (col. ill.) – Private collection.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 38.

Bibliography: Bihr 1988, p. 244 (col. ill.).

VIII-303
The Cape at Saint-Jacut

1909
Pastel on paper, 24.1 × 31.1 cm
Signed, lower right: *EVuillard*
Whitworth Art Gallery, University of Manchester, Manchester (Great Britain), presented by A.E. Anderson through the National Art Collection Fund, D. 1925.43

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17702, *La Pointe de Saint-Jacut*), 9 Oct. 1909, 150 F – Henry Bernstein, Paris, 8 Nov. 1909, 400 F – A. E. Anderson, Great Britain – Anderson gift to the Whitworth Art Gallery, Manchester, 1925.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 33 – London, Arts Council, 1960, no. 105 – London, Royal Academy, 1962, no. 242.

Bibliography: Manchester 1981, no. 83.

Description: *Under a cloudy sky, a small house cropped by the lower edge of a casement, which also runs down the right edge of the composition.* (JS)


VIII-302


VIII-303


VIII-304

VIII-304
The Blue Roofs

1909
Pastel on paper, 25 × 32 cm
Signed, lower left: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17703, *Les Toits bleus*), 9 Oct. 1909 – Henri Aubry, Paris, 14 March 1919, 590 F – Aubry sale, Hôtel Drouot, Paris, 7 April 1924, lot 64, 1,700 F – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 34 – London, Grafton, 1911, no. 306.

VIII-305
Breton Landscape against the Light

1909
Pastel on paper, 24.5 × 30.5 cm
Stamp 4, lower right
Art market, Lausanne (Switzerland)

Provenance: Artist's studio – Paul Vallotton, Lausanne, 1978.

Exhibition: Lausanne, Vallotton, 1978-79, no. 13.

Description: *A small wood bordered by houses on the right stands out against a yellow and blue band of sky, dominated by large grey clouds. Green ponds in the foreground.* (AC)

VIII-306
The Sky at Saint-Jacut

1909
Pastel on paper, 30 × 24 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Galerie Bellier, Paris, 1978 – Private collection.

Description: *A Normandy seashore, seen under a slightly overcast sky suffused with light. Green and yellow meadows, blue roofs and blue and green sea on the horizon.* (AC)


VIII-305


VIII-306


VIII-307


VIII-308


VIII-309

VIII-307
Seaside, Saint-Jacut

1909
Pastel on grey paper, 32 × 18 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris – Sale, Hôtel Drouot, Paris, 8 Dec. 1982, lot 12 (ill.) – Galerie Koller, Zurich (Switzerland), 1988 – Current whereabouts unknown.

Description: *In the bottom left foreground is a small house with a lilac-tinted roof and red highlights. Grey-green sky underscored by a thin line of yellow on the horizon.* (JS)

VIII-308
Landscape

c. 1909
Pastel on paper, 20 × 15 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *A pale greyish-blue sky with clouds massed on the dark-grey horizon and a blue line of sea. Roughly sketched foreground.* (AC)

VIII-309
View from the Balcony at Saint-Jacut

1909
Pastel on paper, 30.5 × 15.3 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Pogu, Paris – Guyomard, Paris, 1987 – Current whereabouts unknown.


VIII-310

VIII-310
View at Saint-Jacut

1909
Pastel on paper, 14 × 18.3 cm
Stamp 4, lower right
Art market, Paris

Provenance: Artist's studio – Galerie Berès, Paris.

Exhibition: Paris, Berès, 1956, no. 103.

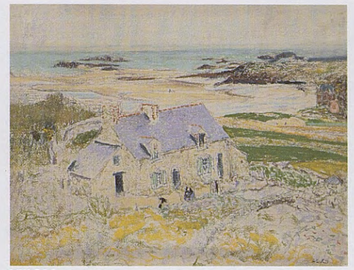
VIII-311
The Lilac Roof

1909
Pastel on paper, 48 × 61 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17681, *Le Toit lilas*), 9 Oct. 1909, 400 F – Jos Hessel, Paris, 30 Nov. 1909, 400 F – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 12 – Paris, Musée des Arts Décoratifs, 1938, no. 225 [*Vue de Saint-Jacut-de-la-Mer*].

Description: *A small cottage with a periwinkle-blue roof, on a sandy beach splashed here and there with green patches of grass. A delicately executed study on white paper, its crisp light and bright band of sky further exalted by an emerald-blue sea and cliffs.* (JS)


VIII-311

VIII-312
Breton Landscape, Saint-Jacut

1909
Pastel on grey paper, 49 × 61 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Munich, Haus der Kunst, 1968, no. 161 – Paris, Orangerie, 1968, no. 135.

Description: *A cluster of grey roofs set round with foliage, with a blue river flowing between green banks on the horizon.* (AC)

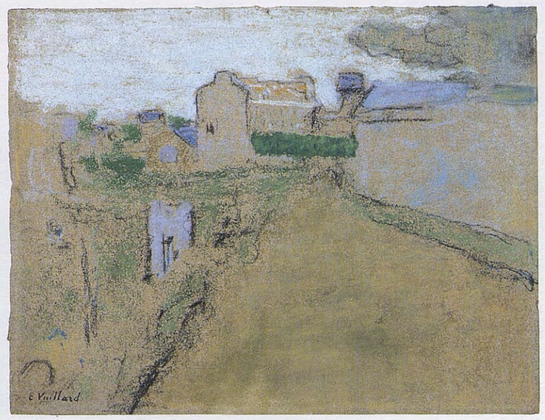
VIII-313
Street in the Village of Saint-Jacut

1909
Pastel on paper, 25.5 × 33 cm
Stamp 1, lower left
Private collection, United States

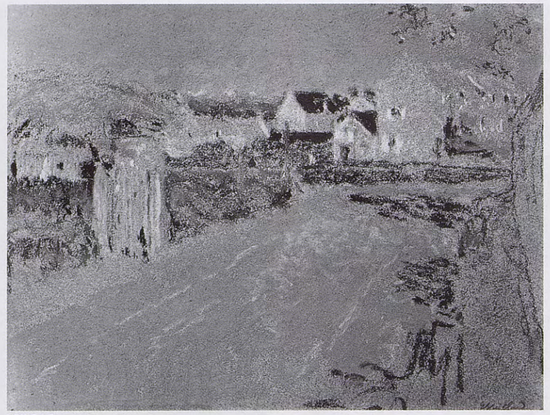
Provenance: Artist's studio – Hanover, London – Sidney E. Cohn, New York – Private collection, United States – Guggenheim, Asher, New York – The Estate of Martin and Adele Ritt, United States – Private collection, United States.

Description: *Lined by gardens with bright grey fences, the road runs alongside a grey wall on the left. Visible at the end is a building, a green band of a row of lime trees, the top of a water tank and an unusually shaped grey tin roof under the yellow light of the sky.* (AC)


VIII-312


VIII-313


VIII-314


VIII-315

VIII-314
Villa at Saint-Jacut

1909
Pastel on paper, 61 × 49 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Girard, Paris, 1962 – Sale, Palais Galliera, Paris, 12 March 1964, lot 221 (ill.) – Private collection.

Description: *View from a window of a yellow house with a blue roof. Blue and green countryside.* (AC)

VIII-315
The Blue Gate

1909
Pastel on grey paper, 25 × 32 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17696, *La Barrière bleue*), 9 Oct. 1909, 200 F – Marcel Guérin, Paris, 17 Nov. 1909, 500 F – Rodrigues-Henriques, Paris – Mme Lartigue, Paris – Sale, Hôtel Drouot, Paris, 24 March 1958, lot 145 – Vitale Bloch, Paris – Emilio Jesi, Milan (Italy), c. 1959 – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 27 – Milan, Palazzo Reale, 1959, no. 97 (ill.) – Turin, Museo Civico d'Arte Antica, 1961, no. 14 (ill.).

VIII-316
The Surrounding Walls

1909
Pastel on paper, 25 × 32 cm
Signed, lower right: *EVuillard*
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17699, *Les Murs*), 9 Oct. 1909 – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – Sale, Hôtel Drouot, Paris, 28 Feb. 1924, lot 28 (ill.), 52,000 F – Pascal Thomas, Paris – Galerie de la Présidence, Paris – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 30 – Paris, Charpentier, June-Sept. 1942, no. 192.


VIII-316

VIII-317
Entering the Village, Saint-Jacut

1909
Pastel on grey paper, 25.5 × 20.4 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Emily Milliken Wilson, Washington D.C. – Sale, Sotheby's, New York, 18 Oct. 1984, lot 8 (ill.) – Current whereabouts unknown.

Description: *A group of slate-roofed houses separated by dark-green trees. Pink touches of vegetation. Grey-blue sky.* (JS)


VIII-317


VIII-318

VIII-318
Cloudy Landscape

1909
Pastel on paper, 24 × 32 cm
Stamp 2, lower right
Private collection

Provenance: Artist's studio – Blanche Nervy, Zurich (Switzerland) – Private collection, Switzerland – Pierre-Yves Gabus, Bevaix (Switzerland), 1990 – Private collection.

Description: *On the paper barely covered with grey pastel in the foreground, some green touches to the right and in the background, beneath the cloudy blue sky. Two outlines of trees in the middle of a hedge.* (JS)

VIII-319
The Path in the Breton Countryside

c. 1909
Glue-based distemper on paper,
31.5 × 48.5 cm
Stamp 1, lower right
Art market, New York

Provenance: Artist's studio – Sale, Sotheby's, London, 2 Dec. 1981, lot 177 (ill.) – JPL Fine Arts, London – Sale, Christie's, London, 1 Dec. 1992, lot 115 (col. ill.) – Jill Newhouse, New York.

Exhibitions: Melbourne-Sydney, 1985, no. 30 – Lausanne, Vallotton, 1989, no. 11 (col. ill.) – Glasgow, Hardie, 1990, no. 27 – Stuttgart, Kunsthaus Bühler, 1996, p. 42 (col. ill.).

Description: *A light-coloured path lined with decorative brown clumps of foliage. Mauve-blue sky turning to yellow towards the top.* (AC)


VIII-319



VIII-320

VIII-320
Landscape at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 86.5 × 194 cm
Stamp 1, lower right
Art market, London

Provenance: Artist's studio – Private collection – Neffe-Degandt Fine Art, London.

Exhibitions: London, JPL, 1988, no. 6 (col. ill.) – Lausanne, Vallotton, 1989, no. 14 (col. ill.) – Glasgow, Hardie, 1990, no. 29 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 76, p. 85 (col. ill.) – Stuttgart, Kunsthaus Bühler, 1996, pp. 45-46 (col. ill.).

VIII-321
Houses in Brittany

1909
Glue-based distemper on paper, mounted on canvas, 49 × 52 cm (?)
Stamp 1, lower right
Current whereabouts unknown

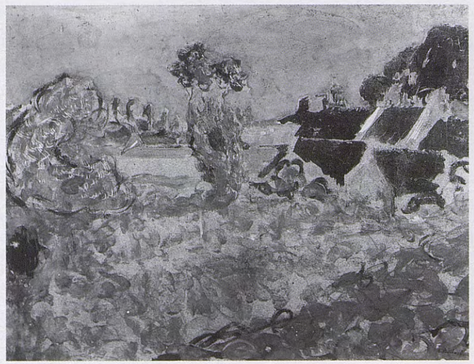
Provenance: Artist's studio – Hallsborough Gallery, London – Current whereabouts unknown.

VIII-322
The Mauve Roofs

1909
Oil on paper, 48 × 73 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Under a cloud-laden sky, a cluster of mauve roofs framing a grey sea. Tangle of foliage in the left foreground.* (AC)



VIII-321



VIII-322



VIII-323



VIII-324

VIII-323
Houses by the Seaside

1909
Oil on paper, mounted on canvas, 43 × 61 cm
Stamp 1, lower right
Private collection, Canada

Provenance: Artist's studio – Hallsborough Gallery, London – Nathan, Zurich (Switzerland) – John A. MacAuley, Winnipeg (Canada), 1958 – On loan to the Santa Barbara Museum of Art, Santa Barbara (California), 1977 – J. Blair MacAuley, Toronto (Ontario) – Private collection, Canada.

Bibliography: Hubbard 1962, p. 159.

Description: *Gardens and houses seen from above, with some grey and pink outhouses set round with patches of green in the foreground and bluish-grey roofs beyond. At top right is a watery green patch of sea.* (AC)

VIII-324
The Blue Roofs

1909
Oil on cardboard, 30 × 54 cm
Stamp 1, lower left
Private collection, Switzerland

Provenance: Artist's studio – Girard, Paris – Knoedler, New York – Marchhall Field & Co., Chicago (Illinois), 1959 – Private collection, Switzerland.

VIII-325
Impression of Sunlight at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 49 × 52 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sale, Sotheby's, London, 6 Dec. 1961, lot 40 (ill.) – Redfern, London – Sale, Christie's, London, 30 Nov. 1982, lot 110 (col. ill.) – Maurice Laffaille, Paris – Private collection, 1983.

Exhibition: Brussels, Palais des Beaux-Arts, 1946, no. 14 (ill.).

Description: *Grey sky. A group of houses with yellowish or Prussian-blue roofs and brightly lit façades. The shadow in the foreground bleeds into the shrubbery in front of the houses. Harsh colours throughout.* (AC)



VIII-325

VIII-326
Village by the Sea, Saint-Jacut

1909
Oil on canvas, 81 × 100 cm
Stamp 1, lower right
Kunsthaus Zürich, Zurich (Switzerland), Inv.-Nr. 1987/20

Provenance: Artist's studio – Nathan, Zurich (Switzerland), 1987 – Gift from Madame Annie Bodmer-Abegg, in memory of her husband, Dr Henry Martin Leonnard Bodmer, to the Kunsthaus Zürich, Zurich.

Exhibitions: Glasgow-Sheffield-Amsterdam, 1991-92, no. 74, p. 85 (col. ill.) – Lausanne, 2000-01, no. 69.

Bibliography: Salomon 1953, p. 80.

Description: *Foliage in the foreground and, further back, a group of houses, with a windmill on the left. Lowering sky, with a dark line of sea on the horizon. A broadly executed sketch, with a strong solution of turpentine.* (AC)


VIII-326

VIII-327
In Brittany, Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 40.5 × 50.5 cm
Stamp 1, lower right
Private collection


VIII-327

Provenance: Artist's studio – Lefevre, London, 1963 – Sam Salz, New York – Arnold Weill, New York, 1980 – Lionel Prejger, Paris, 1989 – Sale, Christie's, London, 29 Nov. 1994, lot 103 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 30 June 1997, lot 22 (col. ill.) – Private collection – Sale, Sotheby's, New York, 13 Nov. 1997, lot 261 (col. ill.), bought in – Sale, Sotheby's, London, 20 Oct. 1999, lot 17 (col. ill.), bought in – Sale, Sotheby's London, 25 Oct. 2000, lot 147 (col. ill.), £9,000 – Private collection.

Exhibition: London, Lefevre, 1963, no. 20 (ill.).

Description: *A brown Breton house surrounded by dark vegetation, with a muddy path in the foreground and a bright patch of bay along the top. A peasant's bonnet near the centre adds a vivid note to the composition, the tones of which are mainly those of a dull grey day.* (AC)

This composition is painted in the same fluid and transparent style as *The Yellow Bedspread* (VIII-295) and *Sunset* (VIII-340). During his holiday in Brittany, Vuillard could even be said to have developed his own 'Saint-Jacut style', characterised by rapid, bravura brushstrokes and elegance of composition. The peasant stooped over near the centre of the landscape can be seen as an allusion to *The First Fruit* (VII-63), painted in 1899.


VIII-328

VIII-328
Breton House, Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 50.2 × 64.8 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Wildenstein, Paris, 1949 – Marquis de Biron – Gerard de Lauriol, Geneva – Jan Eric von Lowenadler, New York – Sale, Sotheby's, New York, 9 Nov. 1979, lot 918 (col. ill.) – Engel, New York – Uptown Gallery, New York – Anne Scovell Gordon, Djursholm (Sweden) – Sale, Sotheby's, New York, 25 Feb. 1992, lot 11 (col. ill.) – Galerie Berès, Paris – Private collection, United States.

Description: *In the foreground is a green and brown vegetable patch, bathed in yellow sunlight on the left and fenced off by a line of black posts that give rhythm to the composition. On the other side of the enclosure is a grey-walled Breton cottage with a slate-grey roof and patches of pink brickwork, with some figures dressed in greyish-black standing on the doorstep. Near the centre can be seen dazzling red, white and grey patches of laundry hung on the fence to dry, and, at top right, a triangle of dark-green meadow and light-coloured sky.* (AC)

VIII-329
In the Courtyard

c. 1909
Glue-based distemper on panel, 62 × 89 cm
Signed, lower right: *E. Vuillard*
Nationalmuseum, Stockholm, Gäva av herr Walther Halvorsen, NMB 1376

Provenance: Bernheim-Jeune, Paris – Walther Halvorsen, Norway – Halvorsen gift to the Nationalmuseum, Stockholm, 1938.

Exhibitions: Nationalmuseum, Stockholm 1948, no. 101 – Rome, Palazzo delle Esposizioni, 1994-95, no. 18 (col. ill.).

Bibliography: Stockholm 1950, p. 128.


VIII-329



VIII-330

VIII-330
The Grey Path in the Greenery

c. 1909
Pastel on paper, 33 × 25.5 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Private collection.

Description: *A grey path lined with grey and yellow foliage in the left foreground and giving onto a light-brown gate and wall. In the background is the dark flank of a hill, and, running along the right edge of the composition, the light-coloured frame of a window. Overcast sky.* (AC)



VIII-331

VIII-331
Stroll at Saint-Jacut

1909
Glue-based distemper on paper, mounted on canvas, 82 × 160 cm
Stamp 2, lower right
Private collection, Switzerland

Provenance: Artist's studio – Galerie de l'Institut, Paris – Galerie d'Art Moderne, Basle (Switzerland) – Private collection, Switzerland.

Description: *A woman in a long dress and black hat and a young boy in a white canvas hat, making their way along a path flanked by a wall on the left and some fields on the right. Grey sky streaked with long white clouds, and, silhouetted against this, a pavilion-like structure. Paper support visible in places.* (JS)



VIII-332

VIII-332
Windmill at Saint-Jacut or The Villas

1909; reworked in 1924
Glue-based distemper on canvas, 86 × 107 cm
Signed, lower right: *E Vuillard*
Art market, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17676, *Les Villas*), 9 Oct. 1909, 600 F – Henry Bernstein, Paris, 3 Nov. 1909, 2,200 F – Georges Bernheim, Paris – E. R. Workman, London – Alex Reid, Glasgow (Great Britain), 16 Oct. 1926 – Gérard Frères, Paris, 7 March 1927 – Georges Renand, Paris – Renand sale, Town Hall, 9th *arrondisement*, Paris, 15 March 1988, lot 54 (col. ill.) – Galerie Bellier, Paris.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 7 (ill.) – Paris, Musée des Arts Décoratifs, 1938, no. 141 [*Moulin à Saint-Jacut-de-la-Mer*] – Paris, Bernheim-Jeune, 1953, no. 57 [*Le Moulin à Saint-Jacut-de-la-Mer*] – Paris, Grand Palais, 1983, no. 68 (col. ill.) – Paris, Bellier, 1988, no. 65 – Lyons-Barcelona-Nantes, 1990-91, no. 125, p. 86 (ill.) – St. Tropez-Lausanne, 2000-01, no. 70 (col. ill.) p. 123.

Bibliography: Roger-Marx 1946a, p. 142 – Bihr 1988, p. 253 (col. ill.).

Description: *A green and yellow meadow rising towards the round, grey tower of a windmill. Beneath a grey, dark sky, the yellow wall of the left-hand house takes on a certain radiance, and the façade on the right presents a red balcony which contrasts strongly with the greys. Part of the Saint-Jacut series.* (AC)

The style of this painting is Expressionist-like; the mood, heavy and disturbing. It is almost as though Vuillard were indulging in 'bad-painting', and the atmosphere is worthy of *Wuthering Heights*. The painter reworked this picture in 1924; bizarrely, we learn from his Journal that it had been varnished ('removing the varnish old painting Saint-Jacut').[1] In the background, buffeted by the wind, is the villa where Vuillard stayed, Les Écluses (or Blanchet-Magon). Several preparatory drawings exist for the composition (see ill.), including a rather delightful sketch of the small building on the right, which in the painting becomes a haunted house. Even the little figure making his way through the field on the left gives off a strange, uneasy air, as though Vuillard had set out just this once to paint a landscape that is a cross between Van Gogh and Vlaminck (or even Francis Bacon).

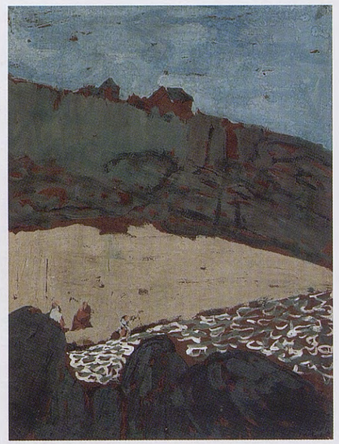


E. V., preparatory drawing for *Windmill at Saint-Jacut* or *The Villas*, graphite on paper, 9.8 x 15.9 cm. Private collection.

[1] E. V., Journal, 22 April 1924, III.9, fol. 1v.



VIII-333



VIII-334

VIII-333
The Vegetable Garden

1909
Oil on canvas, 53.7 × 78.7 cm
Stamp 1, lower right
Whitworth Art Gallery, University of Manchester, Manchester (Great Britain), O.1974.5

Provenance: Artist's studio – Hector Brame, Paris – G. R. Kennerley – Crane Gallery, Manchester (Great Britain) – M. and D. L. Pilkington – Dorothy Pilkington bequest to the Whitworth Art Gallery, Manchester, 1974.

Exhibition: Manchester, City Art Gallery, 1960, no. 193.

Description: *A vegetable plot, with, near the hedge, an open green cold-frame sheltering a few red flowers. A hillock in the background.* (JS)

VIII-334
House in the Dunes

1909
Glue-based distemper on paper, mounted on canvas, 65 × 49 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Galerie Berès, Paris – Private collection, Greece – Sale, Sotheby's, London, 28 June 2000, lot 128 (col. ill.), bought in – Private collection – Sale, Sotheby's, London, 23 Oct. 2001, lot 120 (col. ill.), bought in.

VIII-335
The Fat Fisherwoman at Low Tide

1909
Pastel on paper, 50 × 65 cm
Signed, lower left: *E Vuillard*
The Nelson-Atkins Museum of Art, Kansas City (Kansas), 60-91

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17689, *La Grosse Pêcheuse à marée basse*), 9 Oct. 1909, 400 F – Arthur Tooth & Sons, London, 1963 – Sale, Sotheby's, London, 1 July 1964, lot 159 (ill.) – Waddington Galleries, London – Schoneman, New York – William Inge, New York – Gift from Inge to the Nelson-Atkins Museum of Art, Kansas City.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 20.



VIII-335



VIII-336

VIII-336
Madame Hessel by a Beach in Brittany

1909
Pastel on paper, 23.5 × 31 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – JPL Fine Arts, London, 1980 – Tolarno Galleries, Melbourne (Australia), 1981 – Sale, Christie's Melbourne, 23 Nov. 1999, lot 187 (col. ill.) – Current whereabouts unknown.

Exhibitions: London, JPL, spring 1980 (col. ill.) – Melbourne, Tolarno Galleries, 1981, no. 11 (col. ill.).

VIII-337
Seashore

1909
Pastel on grey paper, 25 × 19 cm
Stamp 3, lower right
Current whereabouts unknown

Provenance: Artist's studio – William Goetz, Los Angeles (California), c. 1987 – Current whereabouts unknown.

Description: *To the right is a muted blue triangle of sea touched with purple, surmounted by blue and ochre patches on the horizon and, above this, a sky streaked with white and blue. Slanting down from the left edge of the composition is a cliff strongly lit in the foreground, with a blue rock outlined in the centre.* (JS)

VIII-338
Seashore with Rocks

1909
Glue-based distemper on paper, 48.5 × 64 cm
Stamp 1, lower right
Art market, New York

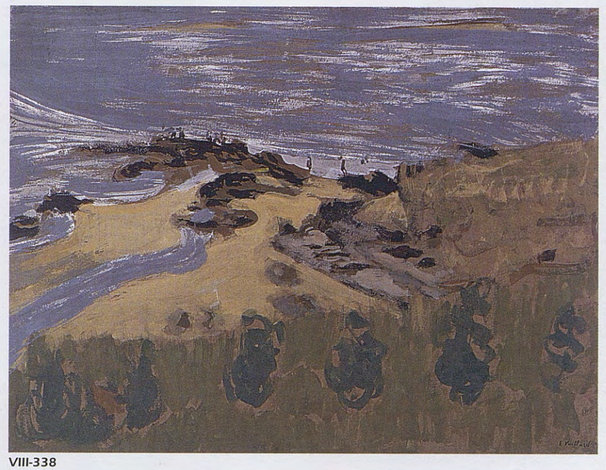
Provenance: Artist's studio – Private collection, Switzerland – Sale, Galerie Fischer, Lucerne, 20 May 1999, lot 2168 (col. ill.) – Jill Newhouse, New York.

Exhibition: Paris, Charpentier, 1948, no. 56.

Description: *Cliff-top view, with a rocky brown slope and clumps of dark-green vegetation in the foreground, and a sandy yellow beach and grey sea sewn with silvery reflections below.* (AC)



VIII-337



VIII-338

VIII-339
Group of Figures on the Seashore

1909
Glue-based distemper on paper, mounted on canvas, 150 × 63 cm
Signed, lower right: *E Vuillard*
Private collection, New York

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17680, *Sur la plage*), 9 Oct. 1909, 400 F – B. Rothschild, Brussels, 6 Feb. 1919, 2,000 F – Robert Rothschild, Brussels – Sale, Galerie Motte, Geneva, 17 June 1966, lot 33 (col. ill.) – Private collection, Paris – Private collection, New York, 1974.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 11 – Brussels, 1919 – Brussels, Palais des Beaux-Arts, 1946, no. 46 – Brussels, Giroux, 1947, no. 93 – London, Marlborough, 1967, no. 119 (ill.) – Paris, Durand-Ruel, 1974, no. 24 (ill.).

Bibliography: Potter 1984, no. 74 (ill.) – Bihr 1988, p. 244 (col. ill.) – Warnod 1988, p. 71 (col. ill.).

Description: *A beach, some rocks, a few small figures, the sea and the coast opposite.* (JS)

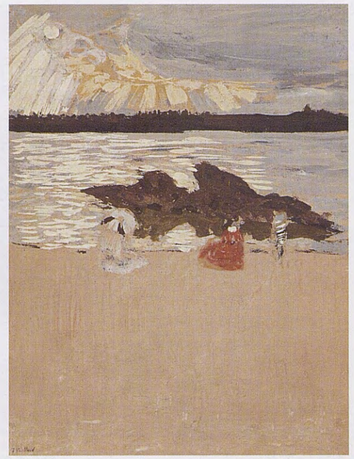
The tall format of this composition clearly indicates that it was designed as a decorative panel, albeit one destined to stand alone. Situated at the very heart of the composition, the women and children on the beach are reminiscent of the *Public Gardens* of 1894 – particularly *Asking Questions* (V-39.2) – though the pigment is thinner and much more fluid. The preparatory drawing (see ill.) gave little idea of the format finally adopted for the work.



VIII-339



E. V., preparatory drawing for *Group of Figures on the Seashore*, graphite on paper, 15.4 x 10 cm. Private collection.



VIII-340

VIII-340
Sunset

1909
Glue-based distemper on paper, mounted on canvas, 65 × 49.5 cm
Signed, lower left: *E Vuillard*
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17683, *Soleil couchant*), 9 Oct. 1909, 400 F – Édouard Vuillard, 10 Jan. 1916, 400 F – Kunsthandel Sabine Helms, Munich (Germany) – Private collection, Switzerland.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 14 – Tokyo, Wildenstein, 1974, no. 21 (ill.).

Description: *By the edge of the sea, two women, the one one the right wearing a red dress, and a child, standing in front of a dark green rock on a flat, pinkish-beige beach. The scene is lit from behind. The rays of the sun filter through a Prussian-blue cloud above a dark strip of land, causing the surface of the water – which remains blue on the right – to shimmer.* (AC)



VIII-341

VIII-341
Seascape

1909
Glue-based distemper on paper, mounted on canvas, 68 × 84.5 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17692, *Marine*), 9 Oct. 1909, 400 F – Édouard Vuillard, 13 Oct. 1919, in exchange for X-120 – Sam Salz, New York – Robert F. Woolworth, New York – Knoedler, New York – Reader's Digest Association, Pleasantville, New York, c. 1963 – Sale, Sotheby's, New York, 16 Nov. 1998, lot 14 (col. ill.) – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 23 – St. Petersburg, Institut Français, 1912, no. 85 – New York, Knoedler, 1963, p. 23 (col. ill.).

Bibliography: Thomson 1988, p. 110, col. pl. 104.

This is one of Vuillard's finest seascapes, in which his new 'Saint-Jacut style' carries all before it. It recalls the 'luminism' of the Northern schools – particularly the work of Vuillard's contemporary, Edvard Munch, recently converted to light – but above all the Russian *Mir Iskusstva* ('The World of Art') school, which Diaghilev was introducing to Europe at the time. The fairy-tale character of the white spots dotting the rocks puts one in mind of gouaches by Leon Bakst or Valentin Serov. The comparison is not as provocative as it might seem when one remembers that the *Mir Iskusstva* artists had all tried their hand, like Vuillard, at stage-sets, notably for the Russian ballet, and that the French avant-garde (Rodin, Denis, Bonnard and Matisse) was then at its zenith in Russia.



VIII-342

VIII-342
Low Tide

1909
Glue-based distemper on paper, mounted on canvas, 74.5 × 103.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Girard, Paris – Pomaret, Nice (France) – Sale, Palais Galliera, Paris, 31 March 1976, lot 111 (ill.), bought in – Current whereabouts unknown.

Exhibition: Nice, Palais de la Méditerranée, 1960, no. 153.

Description: *Two figures on a patch of yellow sand burnished by early evening light, with clumps of grass to either side of them: one slumped on the ground with his knees folded, sheltering behind a chair; the other, a woman in black, seated on the right. Heavy white clouds in an ultramarine-blue sky, and an overcast horizon as at the end of day, its mauve tints reflected in the pools of water on the shore.* (AC)

VIII-343
Fishing Boats

1909
Pastel on grey paper, 32 × 25 cm
Musée des Beaux-Arts, Valence (France), PAS. 7

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French nation, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941, AM. 1526; transferred to Musée des Beaux-Arts, Valence, 1947.

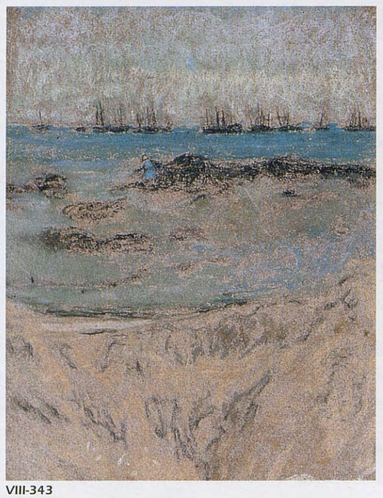
Exhibition: Paris, Orangerie, 1941-42, no. 33.

Bibliography: Vergnet-Ruiz, Laclotte 1962, p. 256.

VIII-344
At the Seaside

1909
Pastel on blue-grey paper, 24 × 31.5 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – Thadée Natanson, Paris; Reine Natanson, Paris – Thadée Natanson Estate sale, Hôtel Drouot, Paris, 27 Nov. 1953, lot 73 – Private collection, Westchester (New York).



VIII-343



VIII-344



VIII-345



VIII-346

VIII-345
The Beach at Saint-Jacut

1909
Glue-based distemper on paper, 58 × 43.5 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 16 June 1972, lot 28 (col. ill.) – Sale, Hôtel Président, Geneva, 3-12 Dec. 1989, lot 3159 (col. ill.) – Private collection, Paris.

Bibliography: Chastel 1946, p. 71 (ill.).

Description: *A large sandy beach dotted with blue pools in which dark patches of cloud are reflected. Sitting on her own to the left of centre is a woman in a grey dress and pink blouse and hat. Dark cliffs, leaden grey sky.* (AC)

VIII-346
Woman and Child in the Countryside

1909
Pastel on paper, 24 × 31 cm
Stamp 3, lower right
Art market, New York

Provenance: Artist's studio – Alex Maguy, Paris – Achim Moeller Fine Art, New York, 1993.

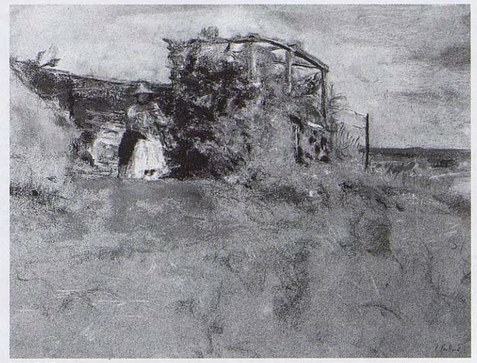
Description: *A woman in a white dress and straw hat, seated on the edge of a soft-green and yellow meadow at the foot of a lightly sketched hill. Standing next to her is a child dressed in grey.* (JS)

VIII-347
The Derelict Belvedere

1909
Pastel on paper, 48 × 63 cm
Stamp 2, lower right
Private collection

Provenance: Artist's studio – Renou et Colle, Paris – Private collection.

Description: *A patch of waste-ground by the sea, which appears as a small blue triangle on the right. A sort of ruined belvedere overrun with foliage is silhouetted against a grey-blue sky. Seated on a grey bench is a woman in a white apron and a yellow straw hat. Heavily delineated pole on the right.* (AC)



VIII-347



VIII-348

VIII-348
The Straw Hats

1909
Glue-based distemper on paper, mounted on canvas, 75 × 110 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17682, *Les Chapeaux de paille*), 9 Oct. 1909, 800 F – Paul Vallotton, Lausanne (Switzerland), 28 Feb. 1917, part of a lot – Sulzer-Schmid, Zurich (Switzerland) – Robert Stüssy, Zurich – Sale, Sotheby's, London, 2 Dec. 1981, lot 43 (col. ill.) – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 13; Feb. 1911, no. 15 – Winterthur, Kunstmuseum, 1916, no. 192 – Berne, Kunsthalle, 1946, no. 65; 1949, no. 210.

Bibliography: Segard 1914, p. 321.

Description: *On a beach by the sea, the head and bust of a woman seen from behind, leaning to the right, apparently in search of a bit of shade, holding a small child in a straw hat whose face appears above her shoulder.* (JS)

In its opening of space and its joyous rendering of sunlight effects, this is Vuillard's boldest composition to date. This is the second summer in which Lucy Hessel can be seen, in paintings and photographs, looking after the little Natanson children. We know how saddened Vuillard's companion was not to have children of her own, and most accounts from the period point out how passionate and devoted she was towards other people's offspring. There is no hint of caricature in this magnificent, simple landscape, which is suffused throughut with great tenderness. This may be the painting mentioned by Vuillard in his Journal for 26 August 1909: 'afternoon walk on the beach with Lucy and Denise study of sand'.[1]



E. V., preparatory drawing for *The Straw Hats*, graphite on paper, 10.4 x 15.9 cm. Private collection.

[1] E. V., Journal, II.3, fol. 23r.

VIII-349
The Orange-Coloured Book, Saint-Jacut

1909
Glue-based distemper on paper, 47 × 61.5 cm
Stamp 1, lower left
Private collection, United States

Provenance: Artist's studio – Hammer, New York – Knoedler, New York, 1982 – Sale, Christie's, New York, 5 Nov. 1982, lot 311 (ill.) – Rucker Fuller, San Francisco (California) – Private collection, United States.

Description: *A woman in a large hat and a striped grey dress, lying on her stomach with her arms bent and her head resting on a thick orange book.* (AC)



VIII-349

VIII-350
Woman Reading

1909
Glue-based distemper on paper, mounted on canvas, 44.5 × 64.5 cm
Signed, lower left: *E Vuillard*
Fitzwilliam Museum, University of Cambridge, Cambridge (Great Britain), PD.11-1967

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17674, *Femme lisant*), 9 Oct. 1909, 400 F – Lord Henry Cavendish Bentinck, 12 Jan. 1922, 7,675 F – Sale, Christie's, London, 6 Dec. 1935, lot 62 – Lady Henry Bentinck, £ 107,2 – Sale, Christie's, London, 19 April 1940, lot 111 – E. Vincent Harris – Harris gift in memory of his wife, Edith, to the Fitzwilliam Museum, Cambridge, 1967.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 5 – London, Leicester, 1934, no. 23.

Bibliography: Thomson 1988, pp. 110, 119, col. pl. 138 – Makarius 1989, pp. 102-103 (ill.).

Description: *A woman lying on her front in the sand, propped on her elbows, reading a book spread open before her in the foreground.* (JS)



VIII-350


VIII-351

VIII-351
Sea Foam

1909
Oil on cardboard, 13 × 37 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Chichio Haller, Zurich (Switzerland) – Sale, Kunsthaus Lempertz, Cologne, 21 May 1965, lot 901 (ill.) – Sale, Galerie Motte, Geneva, 29 June 1976, lot 182, bought in – Current whereabouts unknown.

Exhibition: Basle, Kunsthalle, 1949, no. 255.

Description: *A fleecy line of foam breaking over a beach, with a yellow sunset glow on the horizon over a dark-green sea.* (AC)

VIII-352
Large Clouds

1909
Pastel on paper, 24 × 31 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17701, *Les Nuages*), 200 F – Marcel Guérin, Paris, 9 Oct. 1909, 300 F – Gaston Lévy, Paris – Lévy sale, Hôtel Drouot, Paris, 17 Nov. 1932, lot 49 – Private collection.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 32.

VIII-353
Large Clouds over the Sea

1909
Oil on cardboard, 21.5 × 34.5 cm
Stamp 1, lower left
Art market, London

Provenance: Artist's studio – Arnoé, Paris – Neffe-Degandt Fine Art, London, 1987.


VIII-352


VIII-353


VIII-354


VIII-355


VIII-356

VIII-354
Low Tide

1909
Pastel on paper, 25 × 32 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17709, *Marée basse*), 9 Oct. 1909, 200 F – Marcel Guérin, Paris, 9 Nov. 1909, 300 F – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 40.

VIII-355
Clouds Reflected on the Sand at Low Tide

1909
Pastel on paper, mounted on canvas, 24.8 × 32.4 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17695, *Reflets de nuages à marée basse*), 9 Oct. 1909 – Thomas Justice & Sons, London, 11 Oct. 1919, part of a lot – Sale, Sotheby's, London, 9 March 1949, lot 11 – Richard Meyerhoff, Great Britain – Sale, Sotheby's, London, 26 March 1958, lot 54, bought in – Sale, Sotheby's, London, 16 April 1975, lot 87 (ill.) – Sale, Sotheby's, New York, 27 Feb. 1976, lot 5 (ill.) – Waddington Galleries, London – Sale, Sotheby's, New York, 14 June 1995, lot 86 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 26 – Dresden, Sächsicher Kunstverein, 1913.

VIII-356
Low Tide

c. 1909
Pastel on paper, 25 × 32.5 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – JPL Fine Arts, London – Engel, Israel – Current whereabouts unknown.

Description: *Probably two separate views, separated by a black line, of a seashore with grey rocks and somewhat spindly vegetation, with a green line on the horizon, more fully indicated in the lower of the two versions.* (AC)

VIII-357
Evening Light on the Sea

1909
Pastel on paper, 24 × 31 cm
Stamp 4, lower right
Private collection, Switzerland

Provenance: Artist's studio – Alfred Ayrton, Monte-Carlo (Principality of Monaco) – JPL Fine Arts, London – Galerie Berès, Paris, 1987 – Private collection, Switzerland.

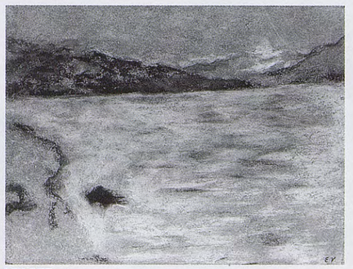
Description: *An expanse of grey sea, with green and brown coastline in the background. A yellow light effect on the coast to the right, and around the rock at bottom left.* (AC)

VIII-358
The Cliff

1909
Pastel on paper, 25 × 32.5 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Berès, Paris, 1973 – Current whereabouts unknown.

Description: *Grey-green sea breaking over brown rocks at the foot of a cliff. On the horizon can be seen a blue and yellow coastline and a thin line of beach. A tree is sketched on the right. Grey sky. Subdued tones throughout.* (AC)


VIII-357


VIII-358



VIII-359

VIII-359
The Small Promontory

1909
Pastel on grey paper, 46 × 58.5 cm
Stamp 1, lower right
Musée d'Art et d'Histoire, Geneva,
D. 1998-0247

Provenance: Artist's studio – Arnoé, Paris – Galerie Georges Moos, Geneva – Pamela Sherek – Pamela Sherek gift to the Musée d'Art et d'Histoire, Geneva, 1998.

Description: *A small green and yellow promontory jutting out into the sea, with low red and pink walls with glints of light. Light scumbling has been used for the grey of the sea, which blends into the grey-tinted ground of the paper.* (AC)

VIII-360
Seashore

1909
Pastel on grey paper, 25 × 32 cm
Private collection

Provenance: Artist's studio – Private collection.

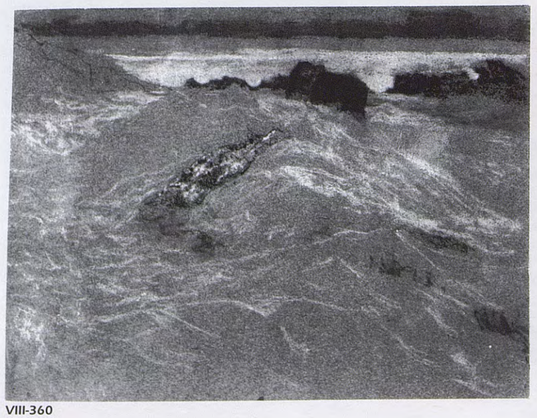
Description: *A child in dark clothes playing on a sandy beach, the undulations of which are suggested by a light cobweb of lines traced over the grey-tinted paper, touched with brown. Lying near the child is a piece of fabric flecked with blue. Light-coloured sea, grey sky.* (JS)

VIII-361
Rocks on the Seashore

1909
Pastel on paper, 32 × 24 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A sunlit beach tinted with pale blue, golden yellow and pinkish grey in the foreground. The dark-blue tone of the sea is heightened by the yellow of the rocks; on the horizon is a brightly lit coastline under a soft blue sky.* (JS)



VIII-360



VIII-361

VIII-362
Impression of Sunlight on the Sea or The Wave

1909
Pastel on paper, 25 × 32.5 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Munich, Haus der Kunst, 1968, no. 162 – Paris, Orangerie, 1968, no. 136 – Paris, Grand Palais, 1983, no. 67 (ill.).

Bibliography: Salomon 1966, col. pl. 12 – Warnod 1988, p. 61.

Description: *In the foreground is a meadow dotted with yellow overlooking a patch of sand and a group of black and grey rocks jutting into the sea with flashing waves.* (JS)

VIII-363
The Beach at Saint-Jacut

1909
Pastel on paper, 24 × 32 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Kunsthandel Sabine Helms, Munich (Germany) – Private collection.

VIII-364
The Sand

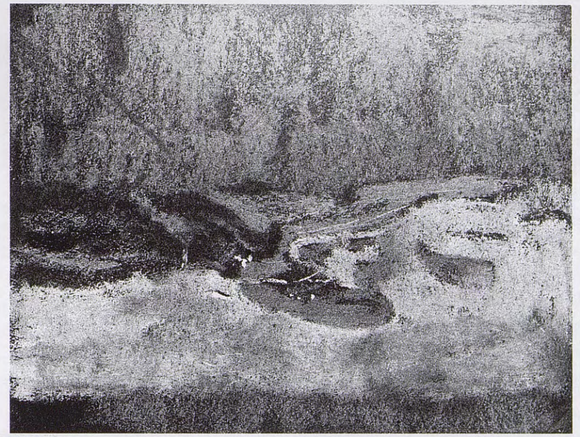
1909
Pastel on paper, 25 × 32 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17694, *Le Sable*), 9 Oct. 1909 – Alex Reid, Glasgow (Great Britain), 7 Jan. 1920, 6,400 F – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 25 – Glasgow, McLellan, 1920, no. 134.



VIII-362



VIII-363



VIII-364



VIII-365

VIII-365
The Door onto the Garden

1910; reworked in 1916
Glue-based distemper on cardboard,
139 × 186 cm
Signed and dated, lower left:
E Vuillard 1910
Private collection, Canada

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18379, *La Porte du jardin*), 9 Nov. 1910, 5,700 F – Georges Bernheim, Paris, 11 Jan. 1917, 7,000 F – Galerie Mouradian-Vallotton, Paris, 1939 – Beyeler, Basle (Switzerland), 1956 – Wildenstein, New York, 1960 – Maxwell Cummings, Montreal (Quebec), June 1969 – Private collection, Canada.

Exhibitions: Paris, Grand Palais, 1910, no. 1203 – Paris, Bernheim-Jeune, Feb. 1911, no. 12 – Prague, Obecuí dum [Town Hall], 1923, no. 175 – Paris, Petit Palais, 1937, salle 15, no. 14 – Basle, Beyeler, 1956, no. 15 (ill.) – London, Wildenstein, 1960, no. 51 – New York, Wildenstein, Oct.-Nov. 1964, no. 50 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. XIII (col. ill.).

Bibliography: Segard 1914, p. 322 – Terrasse 1939, pl. 13 – Roger-Marx 1968, col. pl. 16 [*Marthe Mellot*] – *Time*, 22 Nov. 1971 (col. ill.) – Ciaffa 1985, p. 306, fig. 167.

Description: *On the left is Marthe Mellot in a greenish dressing-gown, seated in a rattan chair next to one of the leaves of a partially glazed double door. On the right is Marcelle Aron, lying in an armchair, with Denise Natanson in her lap. Through the doorway is seen the pink-brick porch of Les Pavillons and the path and shrubbery of the garden beyond. Harmony in grey and green.* (JS)

The perception of space in this painting, which Charles Morice likened to a decorative panel reduced to 'the proportions of a modern home',[1] is distinctly spherical, as the eye moves from the sofa-bed on which Marcelle Aron and Denise Natanson are resting to the distant greens and blues of the garden, then back round to Marthe Mellot in the armchair. Vuillard has captured a perfect afternoon's *far niente* at Les Pavillons, the beautiful large house in Cricquebœuf where he stayed from 12 July to 13 September 1910. The dog keeps watch. A magical, early afternoon light streams through the open door, underlining the sleepy atmosphere of the scene. A contemporaneous photograph by Vuillard (see ill.) shows the same porch, viewed from the garden, with its carved wooden festoons typical of Norman villas. His friends pose for the photograph: Romain Coolus is wearing a lamp-shade for the occasion; to either side of him are Lucy Hessel and Marcelle Aron, partly screened by branches; on the far right, Alfred Natanson and Marcelle's lover, Tristan Bernard. The artist seems to have set particular store by this large painting, for which a great many preparatory drawings were made (see ill.). On 20 July 1910, at the very moment he begins reading the correspondence of Ingres, work gets underway: 'undertaking large panel in glue-based distemper'.[2] On 24 July: 'large panel interests me[,] make sketch[,] have Marthe pose a moment[,] greater precision in the figures. encouraging visit from Lucie'.[3] Then on 25 July, he adds, 'sketch of Marcelle, working with great gusto again, some ideas on how to start with my glue distempers'.[4]



E. V., Romain Coolus, Lucy Hessel, Marcelle Aron, Tristan Bernard and Alfred Natanson in front of the villa Les Pavillons at Cricqueboeuf in Normandy, photograph. Private collection.



E. V., sketch for *The Door onto the Garden*, graphite on paper, 8.1 x 13 cm. Private collection.

The Door onto the Garden, then, harks back to the large decorative works of 1894-99, though the framing is more spontaneous, the atmosphere more easy-going, than in *The Public Gardens* (V-39.1 to 39.9) or *The Album* (V-96.1 to 96.5). The composition is nonetheless carefully thought out, as can be see from the preliminary drawings, where each element of the painting is taken apart in meticulous detail, in particular the little dog looking across at the garden and the facial expressions of Marthe Mellot and Marcelle Aron (see ill.).

Charles Morice, a survivor from the Symbolist wars who saw *The Door onto the Garden* at the Salon d'Automne, spoke well of its nostalgic charms: 'But, in one respect, this charming art, which yields to the whims of the day, marks the end of an era rather than the opening of a new path for art; the re-opening, I should say, of that time-honoured and always novel path from which art has had to stray because of errors and misfortunes of which it is the first to fall victim.'[5] Vuillard later reworked the panel in 1916: 'Long session with the garden door[,] overall touching up, especially the mat[,] pleased with my work at the end of the day. what is preserved in a sketch when one is in the heat of work; objects taking shape at the same time as colouring and harmony'.[6]



E. V., preparatory drawing of Marthe Mellot for *The Door onto the Garden*, graphite on paper, 10.1 x 15.5 cm. Private collection.



E. V., preparatory drawing of Marcelle Aron and Denise in *The Door onto the Garden*, graphite on paper, 10.2 x 14.9 cm. Private collection.



E. V., preparatory drawing of the dog in *The Door onto the Garden*, graphite on paper, 10.2 x 14.4 cm. Private collection.

[1] Charles Morice, 'Salon d'automne', *Mercure de France* 88, no. 321, 1 Nov. 1910, p. 158.
[2] E. V., Journal, II.4, fol. 34r.
[3] Ibid., fol. 34v.
[4] Ibid., fol. 34v.
[5] Charles Morice, op. cit.
[6] E. V., Journal, 8 Jan. 1916, II.9, fol. 23r.

VIII-366
Child in a White Smock

1910
Glue-based distemper on paper, mounted on canvas, 62.5 × 68.5 cm
Signed, lower left: *E. Vuillard*
Private collection, London

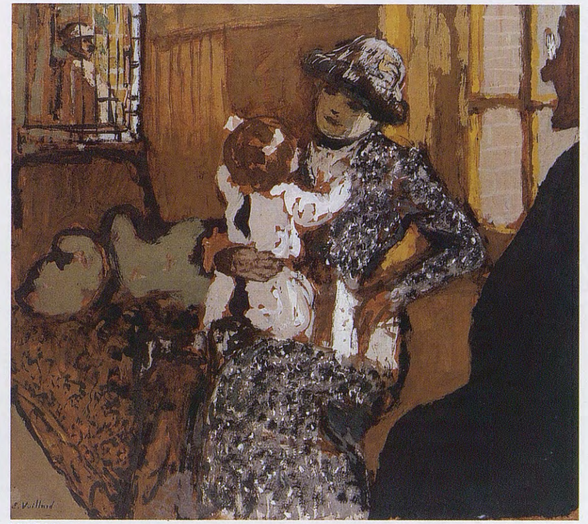
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18358, *L'Enfant au tablier blanc*), 27 Oct. 1910, 600 F – Alphonse Kahn, Saint-Germain-en-Laye (France), 21 Nov. 1910, 1,500 F – Returned to Bernheim-Jeune, Paris (stock no. 19300), and exchanged for IX-33, 14 April 1912 – Alex Reid, Glasgow (Great Britain), 23 Feb. 1920, part of a lot – Sale, Hôtel Drouot, Paris, 24 Feb. 1926, lot 120 (ill.) – Fernand Javal, Paris, 27,100 F – Jos Hessel, Paris – Georges Renand, Paris, 1934 – Jacques Blot, Paris, 1951 – Dr Milton L. Berliner, United States – Sale, Christie's, New York, 20 May 1982, lot 119 (col. ill.) – Waddington Galleries, London – Private collection, London.

Exhibitions: Glasgow, McLellan, 1920, no. 131 – Paris, Musée des Arts Décoratifs, 1938, no. 132.

Bibliography: *BVA* 7, no. 4, 15 Feb. 1926, p. 59 (ill.) – Chastel 1946, p. 70.

Vuillard is once again intent on depicting a display of tenderness, using the same two figures portrayed in *The Straw Hats* (VIII-348), painted the previous year – Lucy Hessel and little Denise Natanson, whom Lucy fusses over as though she were her own daughter. The composition could not be simpler, and the effect of the golden light filtering through the window, illuminating from behind the silhouette of the clergyman in pince-nez seated on the right, is magnificent. Even in his more warm-hearted works, Vuillard cannot resist taking a passing swipe at his acquaintances, even his close friends: in the background, behind the glazed door, is Jos Hessel, dressed up as Tartarin ready for the hunt. Jos' costume was confirmed many years later by Tristan Bernard: 'He strolls about his vast estate with gaiters, steel-tipped walking stick and topee'.[1] By framing him like an icon in the doorway, Vuillard holds his rival for Lucy's heart ironically at bay. In his Journal, the artist notes: 'sketch of Lucy with Denise which allows me to execute a distemper [painting]'.[2]

[1] Bernard, 1930, p. 3.
[2] E. V., Journal, 3-4 Aug. 1910, II.4, fol. 35v.



VIII-366



VIII-367

VIII-367
Interior with Two Figures

1910
Oil on canvas, 33 × 25 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris – Current whereabouts unknown.

Description: *To the right are the silhouettes of a man in pale-grey and a woman in pink, and, in the middle ground, a doorway leading into a second room, at the far end of which patches of yellow suggest a stained-glass window and what would appear to be a rug with an orange border.* (JS)

VIII-368
The Study at Les Pavillons

1910
Glue-based distemper on grey paper,
57.5 × 45.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Galerie Feilchenfeldt, Zurich (Switzerland), 1961 – Sale, Sotheby's, London, 28 June 1967, lot 41 (ill.) – Henry Luce III, New York – Private collection.

Exhibition: Zurich, 1964, no. 155.

Description: *A room at the end of a corridor, seen through a green doorway. The frames of the French windows standing open on the right are green; the furniture, ceiling and glass-partitioned wall, a fairly bright yellow. Seated near the centre of the composition, and seen from behind, is a little girl in a violet dress. The wall in the left foreground is striped with pink.* (AC)



VIII-368

VIII-369
Marcelle Aron at Les Pavillons

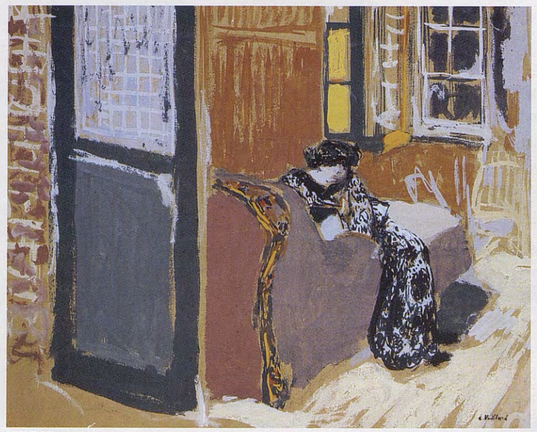
1910
Glue-based distemper on paper, mounted on cardboard, 38.5 × 48 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Romain Coolus, Paris – Jean Walther, Paris – O'Hana, London, c. 1953 – Sir Walter Fletcher, Great Britain – Sale, Christie's, London, 1 Nov. 1957, lot 56 – O'Hana, London – Mrs Neville Blond, Great Britain – Sale, Christie's, London, 24 June 1986, lot 313 (col. ill.) – Barbara Mathes Gallery, New York – Richard Gray Gallery, Chicago (Illinois), 1987 – Private collection.

Exhibitions: Paris, Galerie Beaux-Arts, 1934, no. 156 – Paris, Musée des Arts Décoratifs, 1938, no. 140 – London, O'Hana, 1958, no. 82.

Description: *The entrance to a villa (the pink brickwork of which can be glimpsed through the open door), with Marcelle Aron seated on a mauve couch in a black and white floral-pattern peignoir. Behind her head, the pale rectangle of an open window conjures up the atmosphere of the room. A curious orange arabesque runs down one end of the couch.* (JS)

Vuillard here uses distemper to give the effect of a large wash drawing. The muted bistre and mauve harmonies of the sofa are offset by the abrupt bright-yellow sunlight. Marcelle Aron seems to have spent her summers moving between different villas, traipsing about in a kimono from one room to the next.



VIII-369



VIII-370

VIII-370
Woman in Blue at Les Pavillons (study)

1910
Glue-based distemper on paper,
47.5 × 45.1 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London – Sale, Sotheby's, London, 6 Dec. 1961, lot 126, withdrawn – Sale, Sotheby's, London, 11 April 1962, lot 17 (ill.) – Private collection, Switzerland – Sale, Christie's, New York, 8 Nov. 1995, lot 156 (col. ill.) – Current whereabouts unknown.

Description: *A woman sitting on a black chair, her arm resting on an indistinct piece of black furniture. Her face and hands are pink, her dress is blue, the shadow at her feet dark green. The yellow of the door is muted, in keeping with the generally subdued harmonies of the sketch. The grey-tinted paper is visible throughout and serves as a ground for the black and pink designs on the wall.* (AC)

VIII-371
In the Villa

1910
Oil on cardboard, mounted on canvas,
46 × 67 cm
Signed, lower right: *E Vuillard*
Art market, Paris

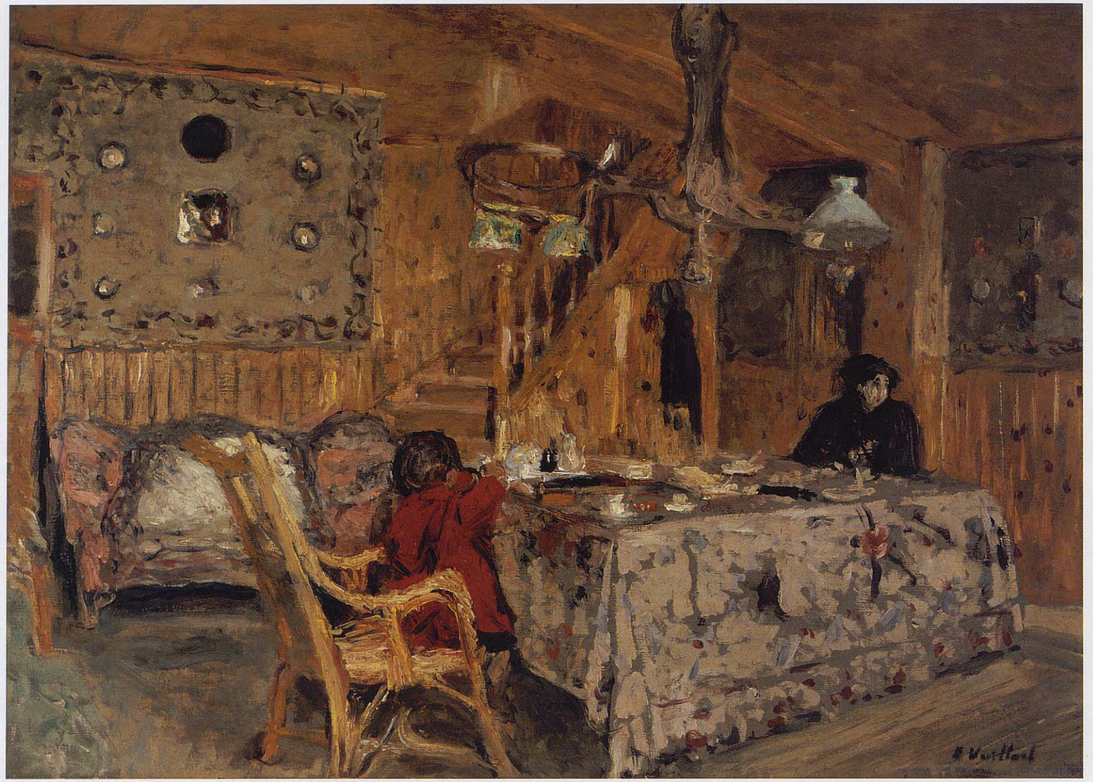
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19162, *Dans la villa*), 15 Feb. 1912, 1,500 F – Meyer Bleneau, 18 May 1912, 4,000 F – Matsukata, Tokyo, c. 1957 – Alex Maguy, Paris – Wildenstein, New York – Allan Blustein, New York – Wildenstein, New York – William S. Ladson, New York – Galerie Hopkins-Thomas-Custot, Paris, 2000.

Exhibition: Paris, Bernheim-Jeune, 1912, no. 2.

Bibliography: Tokyo, Matsukata, 1957, p. 101, no. 161 (ill.) – Roger-Marx 1968, col. pl. 17-18.

Description: *Five or six figures assembled in a room, amongst whom Marcelle Aron on the far left and dark-haired Lucy Hessel on the right, with her elbows on a table and little Pierre Aron standing next to her with his back to us. In the left foreground is an unidentified woman seen from behind in a three-quarters profile, seated in a wicker armchair. In the centre background is a flight of pitch pine stairs.* (JS)

VIII-371



VIII-372

VIII-372
The Room with Pine Wainscoting

1910
Oil on canvas, 46 × 64.5 cm
Signed, lower right: *E Vuillard*
The Norton Simon Art Foundation, Pasadena (California), F.1983.1.P

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18352, *La Chambre de pitch-pin*), 27 Oct. 1910, 800 F – Galerie Léonce Rosenberg, Paris, 13 Jan. 1911, 1,800 F – Alfred Daber, Paris – Sam Salz, New York – Edward G. Robinson, Los Angeles (California); Jane Bodenheimer Adler (Mrs Edward G. Robinson), Beverly Hills (California) – Sale, Christie's, New York, 17 May 1983, lot 32 (col. ill.) – The Norton Simon Art Foundation, Pasadena.



E. V., preparatory drawing for *The Room with Pine Wainscoting*, graphite on paper, 9.9 x 12.9 cm. Private collection.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 4 [*La Chambre de pitchpin*] – Los Angeles-San Francisco, 1956-57, no. 72 (ill.).

Bibliography: Robinson 1975, pp. 46, 47 (col. ill.).

Description: *Marcelle Aron and Annette Natanson, seated to either side of a square table draped with a cloth reaching down to the floor. In the background is the wooden staircase leading up to the bedrooms.* (JS)



VIII-373

VIII-373
The Genoese Muslin Tablecloth

1910
Glue-based distemper on paper, mounted on canvas, 44 × 58 cm
Signed, lower left: *E. Vuillard*
Porche Museum, Hakone Sengokuhara, Hakone (Japan)

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18360, *La Voile de Gênes*), 27 Oct. 1910, 300 F – Henri Canonne, Paris, 19 July 1923, 10,000 F – Returned to Bernheim-Jeune, Paris, 11 Oct. 1923 – Étienne Bignou, Paris, 4 April 1924 – Alex Reid, Glasgow (Great Britain), 22 Sept. 1924 – Étienne Bignou, Paris, 27 March 1925 – Jean Metthey, Paris, c. 1948 – Germaine Lecomte, Paris – Durey, Paris – Sale, Palais d'Orsay, Paris, 22 March 1979, lot 15 (ill.) – Galerie Schmit, Paris – Maruko Partners in Art, Tokyo – Porche Museum, Hakone Sengokuhara, Hakone.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 5 – Glasgow-London, 1924, no. 43 – Paris, Charpentier, 1948, no. 43bis – Paris, Schmit, 1979, no. 75 (col. ill.); 1982, no. 106 (col. ill.) – Japan, travelling exhib., 1990-91, no. XVII-3 (col. ill.).

Bibliography: Makarius 1989, p. 27 (col. ill.).

Description: *A room with blue and ochre walls in the villa at Cricquebœuf. Seated in a wicker chair on the left is a little girl dressed in blue, her face concealed by a large straw hat.* (JS)

VIII-374
The Pine Wainscoting

1910
Oil and gouache on paper, mounted on canvas, 36.9 × 58.1 cm
Signed, lower left: *E Vuillard*
Virginia Museum of Fine Arts, Richmond (Virginia), Collection of Mr and Mrs Paul Mellon, Acc. no. 83.59

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18359, *La Paroi de pitchpin*), 27 Oct. 1910, 400 F – Marcel Norero, Paris, 20 April 1917, 800 F – Norero sale, Hôtel Drouot, Paris, 14 Feb. 1927, lot 111 (ill.) – Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 24862), 17,000 F – Hugh Simon, 8 March 1929, 31,000 F – Paul Rosenberg, New York – Paul Mellon, Upperville (Virginia) – Mellon gift to the Virginia Museum of Fine Arts, Richmond.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 8 – Cairo, Palais des Beaux-Arts, 1928, no. 341 – Washington D.C., National Gallery of Art, 1966, no. 188 (ill.).

The watery, transparent effects of distemper are all the more striking in this composition, which is in essence graphic and caricatured. 'Small distemper sketches of Fred in pyjamas'.[1] Surrounded by what one guesses to have been a languid and rather idle group of friends, the painter' eye is as sharp as ever. For a work executed *alla breve*, the contrast between the grey shadows of the room in the background and the composite tones of the pyjamas silhouetted against the couch is highly elaborate. In order to conceal the dreary walls of the dining-room and the main drawing-room at Les Pavillons, Lucy Hessel, Marcelle Aron and *maman* had them covered with rough canvas wrapping over which large Genoa fabrics were hung.'[2]

[1] E. V., Journal, 20 July 1910, II.4, fol. 34r.
[2] Vaillant 1974, p. 115.



VIII-374


VIII-375

VIII-375
Ladies Visiting at Tea Time, Les Pavillons

1910
Glue-based distemper on paper, mounted on canvas, 52 × 50 cm
Stamp 1, lower right
Birmingham Museums and Art Gallery, Birmingham (Great Britain), 1958 P7

Provenance: Artist's studio – O'Hana, London – Gilbert Rhodes, London – Roland, Browse & Delbanco, London – Purchased by the Friends of the Birmingham Museums and Art Gallery, Birmingham, 1958.

Bibliography: *The Connoisseur*, 11-26 June 1958, p. 51 (ill.) – Birmingham 1960, p. 148, fig. 45a – Farr 1972a, p. 267.

Description: *Two ladies paying a visit at Les Pavillons, one seated facing the viewer at a table laid with tea things, with a large hat and a dress showing grey against the shadowy background; the other seen from the side in a dark-green dress and long jet-black necklace in front of a piece of brown furniture above which is a strip of grey wallpaper. Light from the left spangles the greys with numerous small yellow highlights.* (AC)

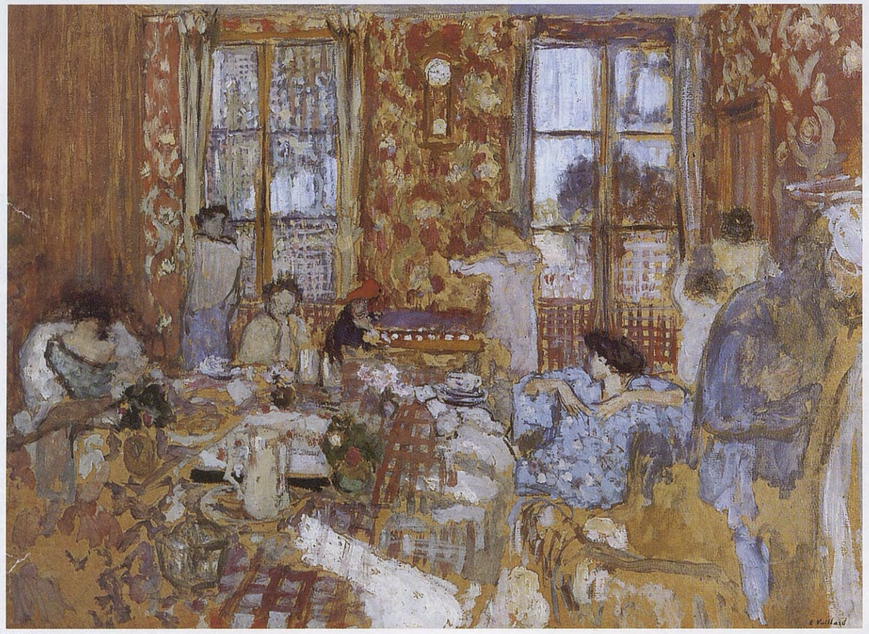
VIII-376
Breakfast at Les Pavillons

1910
Oil on cardboard, 58 × 78 cm
Stamp 1, lower right
Art market, Salzburg (Austria)

Provenance: Artist's studio – Tokoro Gallery, Tokyo, 1979 – Private collection, Japan – Sale, Hôtel Drouot, Paris, 22 March 1985, lot 48 (col. ill.) – Sale, Sotheby's, London, 29 Nov. 1988, lot 59 (col. ill.), bought in – Sale, Sotheby's, New York, 13 Nov. 1990, lot 43 (col. ill.) – Salis & Vertes, Salzburg.

Exhibition: Tokyo, Tokoro, 1979 (col. ill.).

Description: *A large group of figures gathered around a table draped with a red-and-white check cloth in a dining-room decorated with red floral-pattern hangings. The countryside visible through the two windows in the background is multicoloured. Note the turquoise-blue kimono worn by the woman seated below the right-hand window. The scene is also lit by a third window on the artist's side of the canvas, which casts a luminous patch in the foreground.* (AC)


VIII-376


VIII-377

VIII-377
The Checked Tablecloth

1910
Oil on cardboard, 42 × 58 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Roger Marx, Paris – Marx sale, Galerie Manzi, Joyant & Cie, Paris, 11-12 May 1914, lot 87 – Afolder, 3,600 F – Jules Charasse, Paris – Charasse sale, Hôtel Drouot, Paris, 22 June 1922, lot 46 (ill.) – Fiquet, 5,100 F – Private collection – Private collection, Paris.

Bibliography: Roger-Marx 1946a, p. 53; 1968, p. 30.

Description: *A group of women in light-coloured clothes, seated around a large table covered with a checked cloth. Next to the woman to the right of centre stands a little girl in dark clothes. On the far left is a bearded man conversing with two women seen from behind; at top right, a window with its shutters closed.* (JS)

VIII-378
The Dining-Room, Les Pavillons

1910-11
Oil on canvas, 50 × 50 cm
Musée d'Orsay, Paris, R.F. 1977-375

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Orangerie, 1941-42, no. 19 [*La Salle à manger rouge*, c. 1908] – Liège-Ghent-Luxembourg, 1948, no. 27 – Munich, Haus der Kunst, 1968, no. 51 (ill.) – Paris, Orangerie, 1968, no. 129 (ill.).

Bibliography: Dorival 1942, pp. 4-5 – Cassou, Dorival, Homolle 1947, p. 15, no. 42; 1954, p. 165 – Dorival 1961, p. 28 – Jalard 1966, p. 203 – Compin, Roquebert 1986, p. 281 (ill.) – Compin, Lacambre, Roquebert 1990, p. 477 (ill.).

Description: *In a room hung with red fabric printed with green designs, three figures gathered around a table in the foreground: two women on the left, and a man standing reading a newspaper on the right. Two large French windows stand open onto a garden; through the one on the left some dark trees under a brightly lit sky and a clump of red flowers can be seen. The light suffusing this somewhat muddled composition stripes the ceiling with mauve and green.* (JS)


VIII-378

VIII-379
The Yellow Quilt

1910
Glue-based distemper on paper, 76 × 58 cm
Signed, lower right: *E Vuillard*
Národní Muzej, Belgrade

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18361, *Le Couvre-pieds jaune*), 27 Oct. 1910, 1,000 F – Galerie Hans Goltz, Munich (Germany), c. 1913 – Kellermann, Germany – Émile Bernheim, Paris, and Bernheim-Jeune, Paris (stock no. 26546), 18 Feb. 1931, 21,000 F – Národní Muzej, Belgrade, 23 May 1933, 25,000 F.

Exhibitions: Paris, Bernheim-Jeune, Dec. 1910, no. 59; Feb. 1911, no. 3 – Munich, Goltz, 1913, no. 153; 1914, no. 73 – Zagreb, Hrvatski drustvo umjetnosti, 1940, no. 265 (ill.).

Bibliography: Kashanin 1939, p. x, p. 68 (ill.) – Ambrozié 1952, p. 69.

Description: *It is hard to say what exactly the shapes might be that appear to the right of the pillow against which a little girl is resting, fully dressed. On the left, seen in profile, is a woman in a housecoat, seated on a chair. In the foreground is a large dog, asleep.* (JS)


VIII-379


VIII-380

VIII-380
The Blue Bedroom

1910; reworked in 1916 and 1919
Oil on canvas, 65 × 47 cm
Signed, lower left: *Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18350, *La Chambre bleue*), 27 Oct. 1910, 500 F – Returned to Vuillard, 1916 – Purchased from the artist by Bernheim-Jeune, Paris (stock no. 21727, *La Nouvelle Chambre bleue*), 13 Oct. 1919, 2,050 F – Thomas Justice & Sons, London, 5 Feb. 1920, part of a lot – Turner, London – Turner sale, Hôtel Drouot, Paris, 2 April 1928, lot 75 (ill.) – Georges Renand, Paris, 36,200 F – Renand sale, Drouot-Montaigne, Paris, 20 Nov. 1987, lot 45 (col. ill.) – Francis Lombrail, Paris – Sale, Hôtel des Ventes, Enghien-les-Bains, 27 March 1990, lot 5 (col. ill.) – Current whereabouts unknown.

Exhibitions: Brussels [La Libre Esthétique], 1911, no. 249 – Paris, Bernheim-Jeune, Feb. 1911, no. 7 – Frankfurt, Kunstverein, 1912, no. 115 – St. Petersburg, Institut Français, 1912, no. 86 – Paris, Musée des Arts Décoratifs, 1938, no. 131 [*La Chambre bleue*, c. 1907] – Paris, Grand Palais, 1983, no. 70, p. 37 (col. ill.).

Bibliography: *L'Art Décoratif*, supplément, March 1911, p. 6 (ill.) – George 1938a, p. 26 (ill.) – Makarius 1989, p. 81 (col. ill.).

Description: *A black-haired woman in a grey peignoir, leaning casually against a dressing-table. Behind her is a dark-grey door; to the right, a blue wall underlined by a dark skirting-board. On the left, in front of a mirror with a yellow frame, a green lampshade can be seen. The fabric draped over the dressing-table reaches almost to the floor, which is covered with a yellow and red animal skin. Blue walls.* (AC)


VIII-381

VIII-381
The Blue Bedroom (replica I)

1916-17
Oil on canvas, 66 × 50 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: Artist's studio – Sale, Sotheby's, London, 29 Nov. 1976, lot 49 (col. ill.), bought in – Chi-Ming Cha, Los Altos Hills (California) – Private collection, United States.

Exhibitions: Paris, Charpentier, 1948, no. 54 – Munich, Kunstverein, 1959, no. 40 – Asnières, Centre Administratif, 1961, p. 15 (ill.) – Nancy, Beaux-Arts, 1963, no. 140 – Hamburg-Frankfurt-Zurich, 1964, no. 54 (ill.).

Bibliography: Roger-Marx 1946a, p. 71 (ill.) – Schweicher 1949, pp. 48-49.

Description: *Here, the black floral motifs of the woman's peignoir are more pronounced. The light-brown frame of the mirror on the wall, the green lampshade, the dressing-table and the fabric printed with red floral motifs are rendered in a vigorous impasto.* (AC)


VIII-382

VIII-382
The Blue Bedroom (replica II)

1916-17
Oil on canvas, 66.7 × 47.6 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Georges Maratier, Paris – Sam Salz, New York – Robert B. Mayer, Chicago (Illinois) – Sale, Christie's, New York, 15 Nov. 1989, lot 401 (col. ill.) – Galerie Odermatt-Cazeau, Paris – Private collection.

Description: *The execution here is similar to the previous two versions, though the fringe and bright red designs of the fabric on the dressing-table are more highly finished.* (AC)


VIII-383

VIII-383
The Pink Bedroom

1910-11
Oil on canvas, 64 × 53 cm
Signed, lower right: *E Vuillard*
Scottish National Gallery of Modern Art, Edinburgh (Great Britain), presented by Mrs Isabel M. Traill 1979, GMA 2937

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19163, *La Chambre rose*), 15 Feb. 1912, 1,000 F – M. Mulle, Paris, 19 April 1912, 4,000 F – Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 20045), 2,475 F (one quarter for Hessel and three quarters for Bernheim-Jeune) – Paul Cremetti, Paris and London, 8 Feb. 1926, 25,837 F – Sir John Richmond, Ayrshire (Great Britain) – Mrs David Traill, Edinburgh, 1979; Mrs Isabel Traill – Gift from the Richmond-Traill Collection to the National Gallery of Scotland, Edinburgh, 1979; transferred to the Scottish National Gallery of Modern Art, Edinburgh, August 1984.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 3 – Edinburgh, National Gallery of Scotland, 1980, no. 11 (col. ill.).

Description: *On the far left edge of the composition is a little girl seated next to an open window overlooking a garden; in the right foreground, a square table with a potted plant.* (JS)


VIII-384

VIII-384
Lunch in the Garden

1910-11
Pastel on paper, 47.9 × 66 cm
Signed, lower right: *E. Vuillard*
Glasgow Art Gallery and Museum, Glasgow (Great Britain), Inv. 2445

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19278, *Le Déjeuner à la campagne*), 5 April 1912, 600 F – Alex Reid Gallery, Glasgow, 24 March 1919, 4,500 F – William McInnes, Glasgow – McInnes bequest to the Art Gallery and Museum, Glasgow, 1944.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 10 – Edinburgh, National Gallery of Scotland, 1944, no. 227 – Glasgow, Art Gallery and Museum, 1945, no. 72 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 85, p. 68 (ill.).

Bibliography: Glasgow 1953, p. 78; 1955, p. 30; 1967, p. 110 (ill.); 1985, p. 147 (col. ill.).

Description: *Figures seated around a table. In the centre, seen from behind, is a woman in a large white hat.* (JS)



VIII-385



VIII-386

VIII-385
In Front of Les Pavillons

1910-11
Pastel on paper, 64.5 × 50 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Galerie Bellier, Paris, 1966 – Private collection, Paris.

Description: *On the left are two women in white, one wearing a yellow, the other a black hat; on the right, two children playing next to a brightly lit bench with a white hat lying next to it. Through an open green window two men can be seen conversing in a dimly lit room. Foliage to either side of the windows, and pink walls. A loosely executed composition dominated by the red line of the chair on the left and the black edging on the dress.* (AC)

VIII-386
The Bench

1910
Glue-based distemper on paper, mounted on canvas, 54 × 84 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 15 Nov. 1968, lot 20, bought in – Sale, Galerie Motte, Geneva, 28 June 1969, lot 378 (ill.), bought in – Artvision, Paris – Sale, Christie's, London, 26 June 2001, lot 237 (col. ill.), bought in – Current whereabouts unknown.

VIII-387
In the Open Air

c. 1910
Glue-based distemper on cardboard, 53.5 × 52 cm
Stamp 1, lower right
Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye (France), PMD.955.3.2

Provenance: Artist's studio – Arnoé, Paris – Galerie Jean-Pierre Selz, Paris – Sale, Sotheby's, London, 30 April 1969, lot 84 (ill.) – Beyeler, Basle (Switzerland) – Sale, Galerie Motte, Geneva, 2 Nov. 1971, lot 22 (ill.), bought in – Sale, Galerie Koller, Zurich, 30 May 1975, lot 3107 (ill.) – Private collection, Basle – Galerie Spiess, Paris – Musée Départemental Maurice Denis 'Le Prieuré', Saint-Germain-en-Laye, 1995.

Exhibition: Basle, Beyeler, 1970, no. 66.

Bibliography: Groom 1993, p. 156, fig. 247.

Description: *Figures seated in the shade of a tree, beside a brightly lit flight of steps. Silhouette of a child in blue on the left. Quick sketch.* (AC)



VIII-387

VIII-388
Women in a Garden

1910
Pastel on paper, 25 × 32.5 cm
Stamp 1, lower left
Private collection, Paris

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 23 Oct. 1978, lot 158 – Mme Grati Baroni de Piqueras, Paris – Paul Prouté, Paris, 1982 – Private collection, Paris.

Exhibition: Paris, Prouté, 1982, no. 81 (ill.).

VIII-389
Breakfast

c. 1910-11
Oil on canvas, mounted on plywood, 47 × 47 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Jacques Spreiregen, Paris – Sale, Galerie Koller, Zurich, 26 May 1978, lot 5225 (ill.) – Sale, Palais d'Orsay, Paris, 12 Dec. 1979, lot 83 (ill.) – Current whereabouts unknown.

Exhibition: Rouen, Beaux-Arts, 1960-61, no. 80 (ill.).

VIII-390
Garden with a Swing-Frame by the Sea

1910
Glue-based distemper on paper, 36 × 59 cm
Stamp 1, lower right
Private collection, Canada

Provenance: Artist's studio – Galerie Charpentier, Paris, c. 1948 – Marvin Gelber, Toronto (Ontario), c. 1971 – Private collection, Canada.

Exhibitions: Paris, Charpentier, 1948, no. 42bis – Toronto-San Francisco-Chicago, 1971-72, no. 31 (ill.).

Description: *A sunlit path circling around a red house, with the brightly lit porch-roof at the centre. The sea is visible beyond the dark trees and grey gateway on the left. Cloudy blue sky.* (AC)



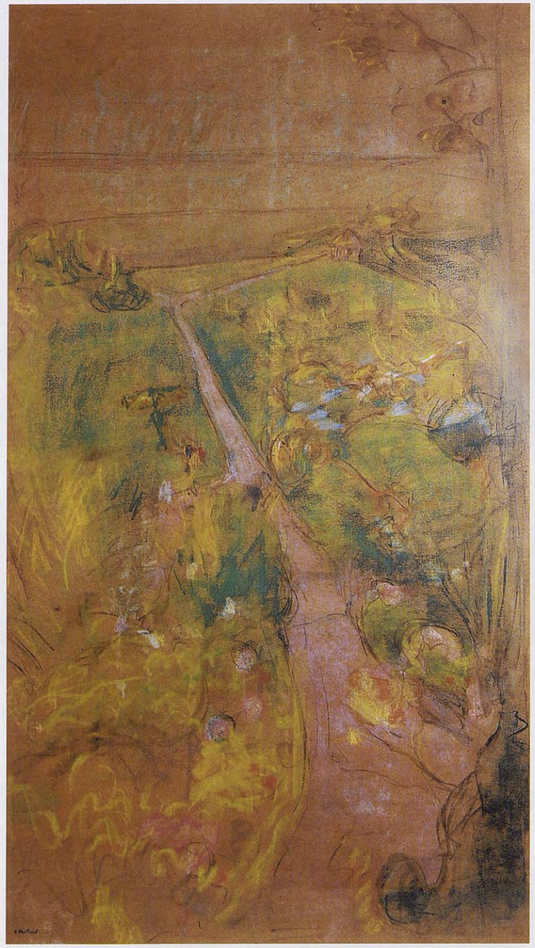
VIII-388



VIII-389



VIII-390



VIII-391

VIII-391
View towards the Sea from Les Pavillons
(preliminary sketch)

1910
Pastel on ochre-tinted paper, 134 × 77 cm
Stamp 1, lower left
Art market, London

Provenance: Artist's studio – JPL Fine Arts, transformed into Neffe-Degandt Fine Art, London.

Exhibition: Salzburg-London, 1991, no. 36 (col. ill.).

Description: *Elevated view of a cyclamen-pink path to either side of which are two flower-strewn meadows in which pink, yellow and orange combine with green. Barely coloured sea and sky.* (JS)



VIII-392

VIII-392
View towards the Sea from Les Pavillons

1910
Glue-based distemper on canvas,
120 × 72 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18356, *La Pelouse*), 27 Oct. 1910, 600 F – Thomas Justice & Sons, London, 5 Feb. 1920, part of a lot – Mr Turner, London – Turner sale, Hôtel Drouot, Paris, 2 April 1928, lot 74 (ill.) – Louis Loucheur, Paris – Private collection, France.

Exhibitions: London, Grafton, 1911, no. 310 – Paris, Bernheim-Jeune, Feb. 1911, no. 1 (ill.).

Bibliography: *L'Art décoratif*, supplement, March 1911, p. 6 (ill.) – Chastel 1946, p. 75 – Jalard 1966, p. 203.

The path leading straight down from Les Pavillons to the beach at Villerville can be seen in several photographs taken by Vuillard from the high window where he positioned himself for this painting (see ill.).



E. V., Path from the villa Les Pavillons to the sea, photograph.
Private collection.

VIII-393
Annette on the Beach at Villerville

1910
Glue-based distemper on paper, mounted on canvas, 172 × 124 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Prince Antoine Bibesco, Paris, c. 1940 to 1951 – Private collection.

Exhibitions: Brussels, Palais des Beaux-Arts, 1946, no. 7 – Paris, Charpentier, 1948 (not in cat.) – Paris, Bernheim-Jeune, 1953, no. 58 [*La Plage de Villerville*, c. 1910] – Cleveland-New York, 1954, p. 103 – Milan, Palazzo Reale, 1959, no. 73 (ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 56 – Paris, Durand-Ruel, 1961, no. 48 – Hamburg-Frankfurt-Zurich, 1964, no. 61 (ill.) – Munich, Haus der Kunst, 1968, no. 126 (ill.) – Paris, Orangerie, 1968 (not in cat.) – Toronto-San Francisco-Chicago, 1971-72, no. XIV (col. ill.) – Paris, Durand-Ruel, 1974, no. 21 (ill.) – Brussels, Musées Royaux, 1975, no. 37 (ill.) – Japan, travelling exhib., 1977-78, no. 37 (col. ill.) – Paris, Grand Palais, 1983, no. 71 (col. ill.) – Florence, 1998, no. 126, p. 164 (col. ill.); Montreal, 1998, no. 186, p. 88 (col. ill.) – Paris, Bibliothèque Nationale de France, 1999-2000, no. 221, p. 239 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 71.

Bibliography: Salomon 1961, p. 107 (col. ill.); 1968, p. 117 (col. ill.) – *Time*, 22 Nov. 1971 (col. ill.) – *Art International* 18, no. 6, summer 1974, p. 25 (col. ill.) – Warnod 1988, p. 70 (col. ill.) – Cogeval 1993b, pp. 96, 97 (col. ill.); exhib. cat., 1998, Florence, no. 126, pp. 164 (col. ill.), 198; Montreal, no. 186, pp. 88 (col. ill.), 122.

Description: *Side view of Annette, standing at low tide on the beach at Villerville, which is strewn with curious small rocks. She is dressed in a sailor's blue smock and a white bonnet from which a ribbon hangs down, hiding her profile. The figures strolling on the beach in the distance are rendered in a somewhat tongue-in-cheek manner. On the right is a pink beach-tent at the foot of the cliffs; on the left, the sea. Blue sky with fleecy clouds.* (JS)



E. V., preparatory drawing for *Annette on the Beach at Villerville*, graphite on paper, 15.7 x 10.2 cm.
Private collection.



VIII-393

Kerr-Xavier Roussel and Marie Vuillard's daughter, Annette, is mainly of interest to us as Vuillard's niece. In the early years of the twentieth century, she became one of those closest to the artist's heart, a little as if she were his own daughter. She was eleven years old at the time of this composition. He followed her development year by year, starting with the celebrated *Annette's Soup* of 1899 (VII-122). Together with her mother, she was one of the figures used by Vuillard to record the invisible passage of time and the gradual changes of fashion. An *habitué* of holidays in Normandy spent with the Hessel couple, Vuillard spent the summer of 1910 at Les Pavillons, in the village of Cricqueboeuf. The cold, bluish light of the coast enabled him to produce one of the most perfect mood-com-

positions of his maturity. In his Journal, he noted: 'the meeting with Annette on the beach. Make rough sketches of the rocks… go back up to the attic and execute large sketch that intoxicates me'.[1] Once again, he



E. V., Annette Roussel on the beach at Villerville, photograph. Private collection.

crosses drawings – one of which sketches the composition of the painting in detail (see ill.) – with photographs in which Annette is caught in more spontaneous poses (see ill.). Vuillard's elegiac mood-paintings have discreet affinities with the selective memory of Proust, as evidenced at Combray: 'Quand je voyais un objet extérieur, la conscience que je le voyais restait entre moi et lui, le bordait d'un mince liseré spirituel qui m'empêchait de jamais toucher directement sa matière; elle se volatilisait en quelque sorte avant que je prisse contact avec elle, comme un corps incandescent qu'on approche d'un objet mouillé ne touche pas son humidité parce qu'il se fait toujours précéder d'une zone d'évaporation.'[2]

Dear to the painter's heart, the painting would remain in the family, as a few lines in Vuillard's Journal for 1928 reveal: 'go to the studio to fetch old picture to decorate *Maman's* wall. Annette on the beach at Villerville'.[3] We recognize it on the wall of the drawing-room in *The Morning Concert* (XII-143).

[1] E. V., Journal, 7 Aug. 1910, II.4, fol. 35v.
[2] Marcel Proust, *À la recherche du temps perdu*, t. I, *Du côté de chez Swann*, 1st part, Combray, Gallimard, Paris, 1919, p. 81. Translation: 'When I would see an external object, the awareness that I was seeing it remained between myself and it, and gave it a slender, spiritual border which prevented me from ever touching its matter directly; this would evaporate in some way before I could take hold of it, like an incandescent body moved near to a wet object, which does not touch its humidity because it is always preceded by an area of evaporation.'
[3] E. V., Journal, 29 Jan. 1928, III.(S).H., fol. 11r.



VIII-394

VIII-394
The Church at Cricqueboeuf

1910
Glue-based distemper on paper,
38 × 58 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sale, Palais Galliera, Paris, 20 June 1968, lot 294 (ill.) – Park Avenue Gallery, New York – Gerald Konecky, Sands Point (New York) – Private collection, United States.

Description: *A grey, tree-lined road, seen from beneath the red and grey-striped awning of a café terrace. At the centre of the composition, the road takes on a bluish cast heightened by a small patch of reddish-brown. On the left is a large mauve area, and, to the right of this, set in among the trees, a church overgrown with ivy. On the horizon is a house with an orange roof and pale windows under a yellow sky that takes on the same shade of grey as the awning at the top.* (AC)

VIII-395
In Front of the Door

1910; reworked in 1915-16
Glue-based distemper on paper, mounted on canvas, 179.9 × 95.9 cm
Signed, lower right: *E. Vuillard*
National Gallery of Art, Washington D.C., Collection of Mr and Mrs Paul Mellon, 1985.64.43

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20127, *Devant la porte*), 15 Dec. 1913, 1,700 F – Galerie Georges Petit, Paris, 10 Nov. 1916, 2,700 F – Auguste Pellerin, Paris – Mme René Lecomte, Paris – Knoedler, New York – Paul Mellon, Upperville (Virginia), June 1964 – Mellon gift to the National Gallery of Art, Washington D.C., 1985.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 11 [*Devant la porte*] – Paris, Petit, Oct.-Nov. 1916, no. 152 – Paris, Charpentier, 1948 (not in cat.) – Washington D.C., National Gallery of Art, 1966, no. 190 (ill.).

Bibliography: Segard 1914, p. 322.

Description: *On the left, her silhouette bisected by the edge of an open, reddish-brown French-door with a lace curtain, is Annette in a blue blouse and red skirt, sewing; on the right, Madame Vuillard seated in profile, in grey and black. Behind the table at the centre of the composition is an unmade bed, and, in the background, the parted white curtains of a canopy. On the parquet floor in the foreground are two jagged bands of sunlight, reflections of which can be seen on Madame Vuillard's dress and the arm of her rattan chair.* (JS)

Madame Vuillard liked to settle a short distance from the holiday villas where her son was staying. Here, she has chosen the Hôtel de Paris et Bellevue. She was equally discreet at Loctudy two years later, not that this prevented her from receiving guests, as Annette Vaillant recalls: 'That summer, I had the right to another outstanding meal. In the little hotel by the harbour, the only one that existed and where Monsieur Vuillard had installed his mother, the old lady asked us one evening, papa and I, to dine with her and her son. Four places had been laid in a room that was spick-and-span. On the white tablecloth, a bright-red lobster accompanied by a bowl filled with mayonnaise awaited us. It was quiet in the mellow light. Madame Vuillard smiled gaily,



VIII-395

[and] did not raise her voice. We were happy. And I walked back to Coadigou, between Monsieur Vuillard and papa, under an unforgettable night-sky in which I learned to recognise the Plough'.[1]

In his Journal for 5-6 August 1910, the artist noted: 'have a go at large panel from sketch [see ill.] of Annette with Maman. Memories



E. V., preparatory drawing for *In Front of the Door*, graphite on paper, 15.3 × 10.2 cm. Private collection.

of Alexandre panels'.[2] The dimensions of this work do indeed recall those of *The Public Gardens* (V-39) painted in 1894 for Alexandre Natanson. Vuillard, moreover, cleverly duplicates a magnificent patch of pink at the centre of the composition – once on the bed with the canopy above it; once in the lap of Annette, who is busy sewing with her grandmother. Despite the haste that necessarily accompanies distemper, Vuillard succeeds in rendering the curtain behind the sash window on the left in almost filigree-like detail.

[1] Vaillant 1974, p. 162. In a conversation with the author on 8 November 1996, Annette Vaillant confirmed the powerful impression made on her by these red lobsters on a white ground, forever bound up in her memory with E. V. and his mother.
[2] E. V., Journal, 5-6 Aug. 1910, II.4, fol. 35v.



VIII-396

VIII-396
Nereus and Amphitrite

1911
Glue-based distemper on paper,
181 × 61 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

This is more like the kind of subject we would expect Kerr-Xavier Roussel to tackle. That said, Vuillard mentions this odd composition three times (26, 27, 29 June)[1] in his Journal for 1911. On 27 June, he writes: 'glue-based distemper Nereus and Amphitrite'. His choice of subject-matter may have been inspired by the decorative statuary of a villa near the Hessel and Natanson holiday homes and mentioned by Annette Vaillant in her memoirs: 'On the road leading to Monsieur and Madame Philippi's home, another villa, Les Néréides, used to fascinate me with sea-gods rising up from its [glazed] tile façades'.[2]

[1] E. V., Journal, II.5, fol. 22r.
[2] Vaillant 1974, p. 117.



VIII-397

VIII-397
Stormy Weather, Hendaye

1910
Pastel on paper, 25.5 × 33 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

VIII-398
Grey Sea at Hendaye

1910
Pastel on paper, 25.5 × 33 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Galerie Berès, Paris, 1973 – Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 8 – London, Wildenstein, 1950, no. 10 [*The Lake, in Grey Weather*].



VIII-398

VIII-399
Sewing-Party at Loctudy

1912
Glue-based distemper on paper, mounted on canvas, 110 × 158 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *Three women in housecoats, seated around a green table outside a pink-brick house covered with greenery, sewing. The woman on the left is wearing a nondescript housecoat with light-coloured motifs; the one in the centre, dressed in a yellow tunic, has two small fox-terriers with pink collars in her lap; the one on the right is Lucy Hessel, wearing a red-spotted dress beneath a beige cloak. In the foreground is a large dog, seen from behind. Harmony in grey and blue.* (JS)



VIII-399

VIII-400
Woman Sitting Seen from Outside the Window

c. 1912
Glue-based distemper on paper, mounted on canvas, 49 × 41 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Amante, Paris – Sale, Sotheby's, London, 3 June 1970, lot 61 (ill.) – Sale, Sotheby's, New York, 21 May 1973, lot 22 (ill.), bought in – Cassel Gallery, Palm Beach (Florida) – Current whereabouts unknown.



VIII-400



VIII-401

VIII-401
Child in a Blue Bonnet, Loctudy

1912
Glue-based distemper on paper, mounted on canvas, 160 × 150 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Wildenstein, New York – Hans Neumann, New York, c. 1964 – Private collection – Sale, Christie's, New York, 9 Nov. 1999, lot 248 (col. ill.) – Current whereabouts unknown.

Exhibition: New York, Wildenstein, Oct.-Nov. 1964, no. 55 (ill.).

Description: *On the right is a woman in a mauve hat and grey housecoat, talking to a little girl in a red blouse and blue bonnet; on the left, a dark-haired woman leaning on a table draped with an orange cloth. Tiled floor and a tapestry decorated with large red birds on the wall.* (AC)



VIII-402

VIII-402
Madame Hessel Sewing

c. 1912
Pastel on paper, 25 × 25 cm
Stamp 1, lower right
Private collection, South Africa

Provenance: Artist's studio – Sale, Sotheby's, London, 2 Dec. 1981, lot 183 (ill.) – Private collection, South Africa.

Description: *Frontal view of Lucy Hessel in a bluish dress, seated next to an ochre-coloured table in the left foreground, knitting. Green walls.* (JS)



VIII-403

VIII-403
Woman Crocheting

c. 1912
Pastel on paper, mounted on cardboard, 57.5 × 48 cm
Museo Civico di Belle Arti, Lugano (Switzerland), inv. 582

Provenance: Artist's studio – Adolphe Milich, Paris – Anna Milich-Fassbind gift to the Museo Civico di Belle Arti, Lugano, 1965.

Exhibition: Lausanne, 2000-01, no. 118.

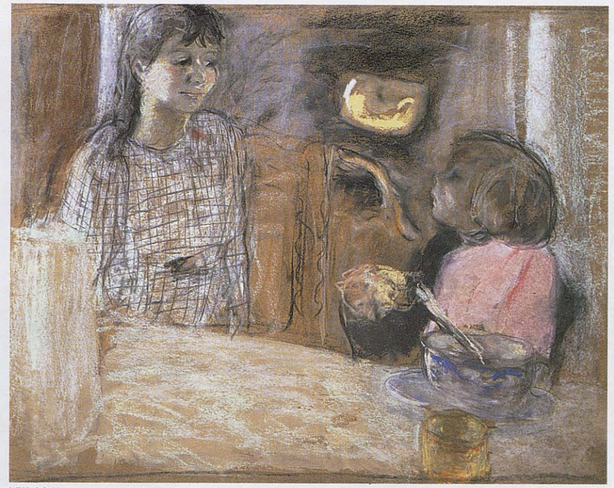
Description: *A dark-haired woman in a dark-red blouse, brown dress and black panne cape, seated in an armchair with yellow stripes. A piece of brown furniture and a green painting are reflected in the mirror behind her.* (AC)

VIII-404
Annette and Denise Natanson at Loctudy

1912
Pastel on paper, 56.5 × 73 cm
Stamp 1, lower left
Private collection, United States

Provenance: Alfred Athis Natanson, Paris; Denise Tabah (née Natanson), Rueil-Malmaison (France) – Sale, Phillips, New York, 13 May 1985, lot 36 (col. ill.), bought in – Galerie Spiess, Paris, 1986 – Waddington Galleries, London, 1987 – Sale, Sotheby's, London, 5 Dec. 1990, lot 330 (col. ill.), bought in – Sale, Phillips, London, 4 Dec. 1991, lot 5 (col. ill.), bought in – Galerie Hopkins-Thomas, Paris – Private collection, United States.

Description: *Annette standing in a check smock on the left, with Denise seated opposite her next to a bluish bowl on the left. Sketchy black background with a patch of yellow.* (JS)



VIII-404



VIII-405

VIII-405
Landscape with a Little Girl, Dog and Goat

1912
Glue-based distemper on canvas,
138.5 × 62 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London – Sale, Sotheby's, London, 20 July 1969, lot 70 (col. ill.), bought in – Sale, Galerie Fischer, Lucerne, 16-17 June 1972, lot 310 (ill.) – Galerie Römer, Zurich (Switzerland) – Current whereabouts unknown.



VIII-406

VIII-406
Annette in a Green Suit

1912
Glue-based distemper on paper,
110 x 78 cm; originally 160 × 78 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Galerie Denise Boas-Netter, Paris – Galerie Bellier, Paris – Sale, Espace Cardin, Paris, 18 June 1973, lot 141 (ill.) – Current whereabouts unknown.

Description: *Annette in a white hat and a sea-green suit with a white collar, standing with her hands on her hips against a wall that is bright in the centre and slightly green to the left and right, with the yellow-tinted paper showing through. The face is barely indicated, the mouth slightly pink.* (JS)

VIII-407
Bucolic Scene

1912
Pastel on paper, 92 × 149 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Alex Maguy, Paris – Lester F. Avnet, Kings Point (New York) – Sale, Sotheby's, New York, 8 Dec. 1965, lot 30 – Sale, Christie's, London, 30 Nov. 1971, lot 393 – Sale, Sotheby's, New York, 17 May 1979, lot 419 (col. ill.) – Sale, Christie's, New York, 20 May 1982, lot 116 (col. ill.) – Current whereabouts unknown.



VIII-407



VIII-408



VIII-409

VIII-408
Madame Hessel at Loctudy
(sketch)

1912
Glue-based distemper on paper, mounted on canvas, 100 × 158 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 6 July. 1967, lot 6 (ill.) – Sale, Christie's, London, 28 June 1968, lot 8 (ill.), bought in – Sale, Christie's, London, 12 Dec. 1969, lot 56 (ill.) – Crane & Kalman Gallery, London – Sale, Sotheby's, New York, 25 Oct. 1972, lot 26 (ill.), bought in – Sale, Palais Galliera, Paris, 16 March 1973, lot 76 (ill.), bought in – Sale, Sotheby's, London, 4 Dec. 1975, lot 336 (ill.), bought in – Current whereabouts unknown.

Description: *Half-length portrait of a woman in a brown coat, seen against a green meadow flecked with red. Her hat has a black crown and a blue brim spangled with green, yellow and red flowers that strike a curiously bright note against the grey background of sky.* (AC)

VIII-409
Meadow by the Sea at Loctudy

1912
Glue-based distemper on paper, mounted on canvas, 55 × 159 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Private collection, France.

Exhibition: Munich, Kunstverein, 1959, no. 41.

Description: *A green meadow, with pastel scumbling for the highlights and a dark border of trees. In the gap between the trees can be seen the distant silhouette of a castle. Yellow or light patches in the foreground seek to enliven an otherwise somewhat muted monotony of greens and greys. Whitish-grey sky. A broadly executed sketch.* (AC)

VIII-410
In Brittany

c. 1912
Pastel on grey paper, 25.5 × 33 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Ketterer, Munich, 2-4 June 1980, lot 1486 (ill.) – Sale, Christie's, London, 9 Dec. 1999, lot 526 (col. ill.), bought in – Sale, Christie's, London, 8 Feb. 2001, lot 425 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 11 – London, Wildenstein, 1950, no. 12 [*Normandie*].

Description: *A yellow field suggested by light scumbling, with a row of trees lining the banks of a green river, and red, grey and yellow patches denoting a village by the sea. Grey horizon, sky shading into green in places.* (AC)



VIII-410



VIII-411

VIII-411
Harvesting by the Sea

1912
Glue-based distemper on paper, mounted on canvas, 48 × 156.5 cm
Stamp 2, lower right

Common provenance: Artist's studio – Georges Maratier, Paris; cut in three (see VIII-411.1 to VIII-411.3).

Description: *A dark sea with a three-master on the left, a row of brown huts, a harvest wagon and haystacks in the centre, and a line of trees on the right. A green band slants towards the flat horizon. Pale-blue sky, with the bare paper support showing through in many places.* (AC)

VIII-411.1
The Three-Master

1912
Glue-based distemper on paper, mounted on canvas, 38 × 46 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: [See common provenance] – Sale, Hôtel Rameau, Versailles, 31 May 1961, lot 110 (ill.) – Sale, Palais Galliera, Paris, 12 March 1964, lot 83 (ill.) – Hermann Meyer – Current whereabouts unknown.

VIII-411.2
Haystacks

1912
Glue-based distemper on paper, mounted on canvas, 41.2 × 33.2 cm
Stamp 2, lower right
Palais des Beaux-Arts de Lille, Lille (France), P 1980

Provenance: [See common provenance] – Sale, Hôtel Rameau, Versailles, 23 May 1962, lot 109 (ill.) – Professor Claude Huriez – Gift from Prof. Claude Huriez to the Palais des Beaux-Arts de Lille, 1974.

VIII-411.3
The Row of Trees

1912
Glue-based distemper on paper, mounted on canvas, 38 × 60 cm
Stamp 2, lower left
Art market, Berne

Provenance: [See common provenance] – Private collection, France – Galerie Kornfeld, Berne, 1994.



VIII-411.1



VIII-411.2



VIII-411.3



VIII-412

VIII-412
The Bay

c. 1912
Glue-based distemper on paper, mounted on canvas, 44 × 58 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Mme H. Pillement, Paris – Sam Salz, New York – Private collection, West Chester (Pennsylvania) – Sale, Sotheby's, New York, 6 Feb. 1957, lot 84 (ill.) – Current whereabouts unknown.

Description: *In the foreground is a yellow-green field; on the far left, a bushy, dark-green tree; and, to the right of centre, a slender, light-coloured tree silhouetted against a dark line of coast and a grey-blue expanse of sea on which two white sails can be seen. Cloudy sky.* (AC)

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 10 [*Femme à l'écharpe grise*] – Vevey, Musée Jenisch, 1954, no. 202 – Paris, Durand-Ruel, 1974, no. 18 (ill.) – London, JPL, 1983, p. 31 (col. ill.) – Lyons, 1990, no. 129, p. 193 (col. ill.).

Bibliography: Segard 1914, pp. 286, 321.

Description: *A dark-haired woman in a straw-coloured, floral-pattern dress reaching all the way down to the ground and a sort of grey kimono, standing in a pale pink path lined with dull green trees and hedgerows. The cloudy sky and sunlit field visible between the carefully drawn branches are rendered in delicate shades of grey and mauve. This painting began life as a portrait of Lucy Hessel in 1913, but was reworked in 1923, 1925-26, 1928 and 1938.* (JS)

VIII-413
Woman with a Grey Shawl

1913; reworked in 1923, 1925-26, 1928, 1938
Glue-based distemper on canvas, 210.2 × 151.1 cm
Signed, lower right: *E Vuillard*
Art market, New York

Provenance: Jos Hessel, Paris, 1913-21 – Édouard Vuillard, Paris, 1923 – Private collection – Sale, Drouot-Montaigne, Paris, 24 Nov. 1990, lot 57 (col. ill.), bought in – Sale, Hôtel George V, Paris, 14 Dec. 1992, lot 55 (col. ill.), bought in – Sale, Sotheby's, New York, 8 Nov. 1994, lot 25 (col. ill.), bought in – Richard L. Feigen & Co., New York – Sale, Sotheby's, New York, 11 May 1999, lot 136 (col. ill.), bought in.



VIII-413

VIII-414
Madame Hessel and Her Dog Mique at Cabourg
(sketch)

1913
Glue-based distemper on paper, mounted on canvas, 74 × 55 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Hallsborough Gallery, London – Stephen Hahn, New York – Bram Goldsmith, Beverly Hills (California) – Private collection, United States.

Exhibition: San Francisco, Civic Auditorium, 1966, no. 72 (ill.).

Description: *Backlit view of Lucy Hessel in a blue jacket and white hat, perched on the edge of a wicker armchair, with her dog lying in the shade at her feet. Light from above falls across her hat, the lower part of her face and neck and the edges of her collar. The foliage in the background is rendered in plain tones, like the rest of the composition. Wall covered with ivy on the right.* (AC)

VIII-415
Madame Hessel and Her Dog Mique at Cabourg

1913
Glue-based distemper on paper, mounted on canvas, 128 × 99 cm
Stamp 1, lower right
Private collection, Great Britain

Provenance: Artist's studio – Private collection, Great Britain.

Exhibitions: Paris, Durand-Ruel, 1974 (ill.) – Amsterdam, Van Wisselingh, 1975, no. 42 (col. ill.).

Description: *Frontal view of Lucy Hessel seated on a green and blue couch, playing with her dog, who is seen from behind, with his front paws resting in her lap. She is wearing a light-coloured straw hat with a black band, and a matt-red dress that contrasts with a green wall on the right and, on the left, a cream-coloured Genoa wall-hanging with a black, red and blue design. Seen in 'close-up' in the bottom left foreground is the pink and yellow back of a chair.* (JS)



VIII-414



VIII-415



VIII-416

VIII-416
Lucy Hessel Reading

1913
Oil on canvas, 100 × 82 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Jos Hessel, Paris, c. 1913 – Marcel Hendricks-Masurel, Paris – Sale, Palais Galliera, Paris, 30 May 1967, lot 71 (col. ill.) – Pierre Salmon, Paris – Private collection, France.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 17 – Munich, Haus der Kunst, 1968, no. 125 (ill.) – Paris, Orangerie, 1968, no. 141 (ill.).

Description: *Side view of Lucy Hessel in a blue dress with a bright collar, seated at a table, reading. Her head stands out sharply against the bedspread in the middle ground. At the back of the room is a door, and, at top left, a fireplace mirror in which an open window giving onto a garden is reflected.* (JS)



VIII-417

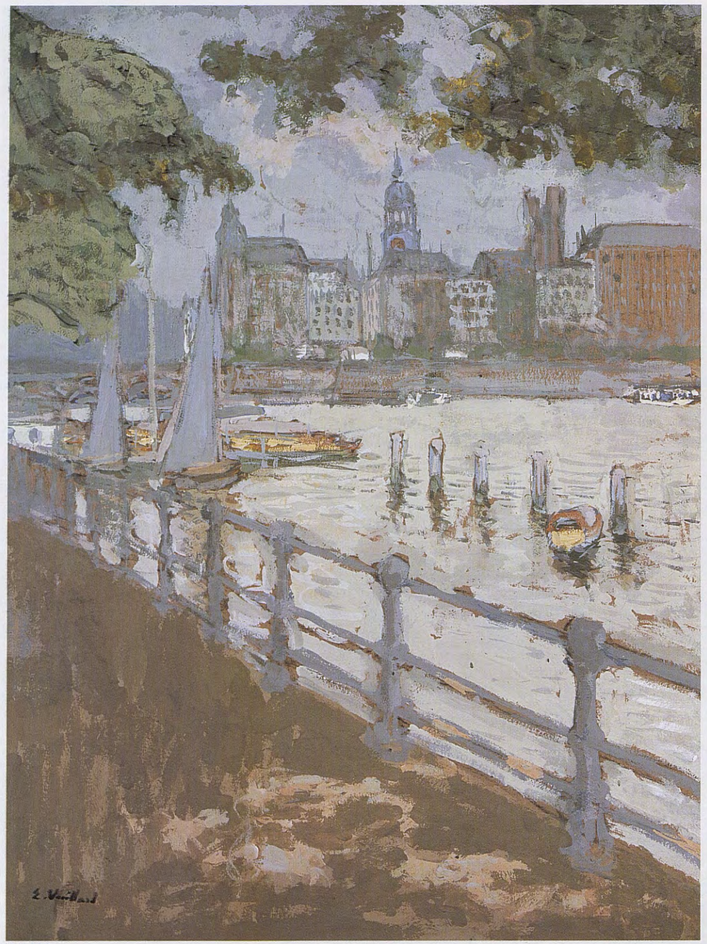
VIII-417
Tea in the Open-Air

1913
Oil on cardboard, 49 × 41 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Georges Maratier, Paris – Silvan Kocher, Solothurn (Switzerland) – Sale, Christie's, London, 23 June 1986, lot 30 (col. ill.) – Dennis Hotz, Sandton (South Africa) – Private collection.

Exhibition: Vevey, Musée Jenisch, 1954, no. 214bis.

Description: *In a garden by the sea, three adults and two children seated around a table covered with a red-and-white check cloth in the shade of a tree. Broad patches of yellow sunshine on the ground, and, in the background, the blue sea.* (AC)



VIII-418

VIII-418
View over the Binnenalster, Hamburg

1913
Glue-based distemper on cardboard,
74 × 55 cm
Signed, lower left: *E. Vuillard*
Hamburger Kunsthalle, Hamburg (Germany), Inv. 1574

Provenance: Commissioned from the artist by Alfred Lichtwark for the Hamburger Kunsthalle, 1913.

Exhibitions: Hamburg-Frankfurt-Zurich, 1964, no. 64 (col. ill.) – New York, Knoedler, 1967, no. 59 (col. ill.) – Munich, Haus der Kunst, 1968, no. 144 (ill.) – Paris, Orangerie, 1968, no. 149 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 76 (ill.) – Lyons-Barcelona, 1990-91, no. 128, p. 87 (ill.) – Munich-Hamburg, 2001-02, no. 8, p. 113 (col. ill).

Bibliography: Lichtwark 1920, p. 427; 1924, pp. 326, 494 – Hamburg 1927, no. 1574 – Salomon 1945, p. 100 – Lichtwark 1952, p. 138, no. 5 – Luft 1957, pp. 1 (ill.), 2-4 – Platte 1958, no. 95, pl. 88 – Hentzen 1962, p. 28, pl. 58; 1966, p. 30, pl. 62 – Sutton 1967, p. 97, col. fig. 3 – Salomon 1968, pp. 124, 125 (col. ill.) – Hofmann, Müller-Hanck 1969, pp. 130-131 (ill.) – Preston 1971, p. 141 (col. ill.) – Dumas, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 87.

Description: *Riverside view of Hamburg, with the embankment railings slanting across the foreground standing out sharply against the water. On the left are two small sailing boats surrounded by other craft; in the background, a view of the city and its monuments, framed by foliage against a cloudy sky.* (JS)

During Vuillard's trip to Hamburg in 1913, the director of the Kunsthalle, Alfred Lichtwark, commissioned three views of the Alster from him, as well as a portrait of Senator Roscher (IX-227). Vuillard brought back a book of sketches from Hamburg (see ill.). In addition to the usual thinking-man's tourism – visits to museums, the zoo, and so on – Vuillard and Bonnard attended the regattas organised for Kaiser Wilhelm II's jubilee.



E. V., sketch for *View of the Binnenalster, Hamburg*, graphite on paper, 14 x 8.3 cm. Private collection.



E. V., sketch for *View of the Binnenalster, Hamburg*, graphite on paper, 15 x 10.1 cm. Private collection.



VIII-419

VIII-419
Freighter at the Quayside, Hamburg

1913
Glue-based distemper on beige paper, mounted on cardboard, 53 × 52 cm
Musée d'Orsay, Paris, R.F. 1977-378

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris, 1941; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Orangerie, 1941-42, no. 30 – France, travelling exhib. [*Peinture contemporaine...*], 1945-46, no. 78 – Liège-Ghent-Luxemburg, 1948, no. 31 – Saint-Brieuc-Rennes, 1952, no. 65 – Warsaw-Cracow, 1959, no. 27 (ill.) – Tokyo, National Museum of Art, 1968 – Lyons-Barcelona, 1990-91, no. 127, p. 85 (col. ill.).



E. V., preparatory drawing for *Freighter at the Quayside, Hamburg*, graphite on paper, 13.9 x 8.3 cm. Private collection.

Bibliography: Dorival 1942, p. 7 – Roger-Marx 1945a, p. 142 – Cassou, Dorival, Homolle 1947, p. 15; 1954, p. 166 – Dorival 1961, p. 28 – Compin, Roquebert 1986, p. 281 (ill.) – Thomson 1988, p. 76, col. pl. 45 – Compin, Lacambre, Roquebert 1990, p. 478 (ill.) – Dumas, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 87.

Description: *On the right is the bow of a freighter, its white ship's rail and strawberry-pink and purple masses contrasting with the rather more subdued tones of the picture as a whole (the steel-grey sea marked by beige waves, the pale-grey sky, the beige-tinted paper that shows through clearly on the quay). Two groups of figures can be seen on the dockside; in the background are cranes and other facilities, rendered in grey and black tones touched with pink.* (JS)



VIII-420



VIII-421

VIII-420
The Jetty on the Alster, Hamburg

1913
Pastel on paper, 35 × 77 cm
Signed, lower right: *E Vuillard*
Hamburger Kunsthalle, Hamburg (Germany), Inv. 1575

Provenance: Commissioned from the artist by Alfred Lichtwark for the Hamburger Kunsthalle, 1913.

Exhibitions: Hamburg-Frankfurt-Zurich, 1964, no. 93 (ill.) – Munich-Hamburg, 2001-02, no. 9, p. 114 (col. ill).

Bibliography: Heise 1955, p. 59.

Description: *Elevated view of a landing-stage surrounded by delicate blue water, with some grey-green trees and a patch of embankment at bottom right. Alongside the landing-stage are a boat with white sails and other brown craft.* (JS)

VIII-421
Landing Stage on the Alster, Hamburg

1913
Pastel and glue-based distemper on paper, 47 × 77 cm
Signed, lower right: *E Vuillard*
Hamburger Kunsthalle, Hamburg (Germany), Inv. 1576

Provenance: Commissioned from the artist by Alfred Lichtwark for the Hamburger Kunsthalle, 1913.

Exhibitions: Hamburg-Frankfurt-Zurich, 1964, no. 94 (ill.) – Munich-Hamburg, 2001-02, no. 10, p. 114 (col. ill).

Description: *A quayside seen from a window, with tree-tops in the foreground and large brown boats with their reflections in the water. Figures leaning over the embankment wall.* (JS)



VIII-422

VIII-423
The Beach Seen from the Bathing-Hut

1914
Glue-based distemper on paper, mounted on canvas, 61 × 43.5 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, United States.

Exhibitions: Lausanne, Vallotton, 1981-82, no. 58; 1982, no. 120 (col. ill.).

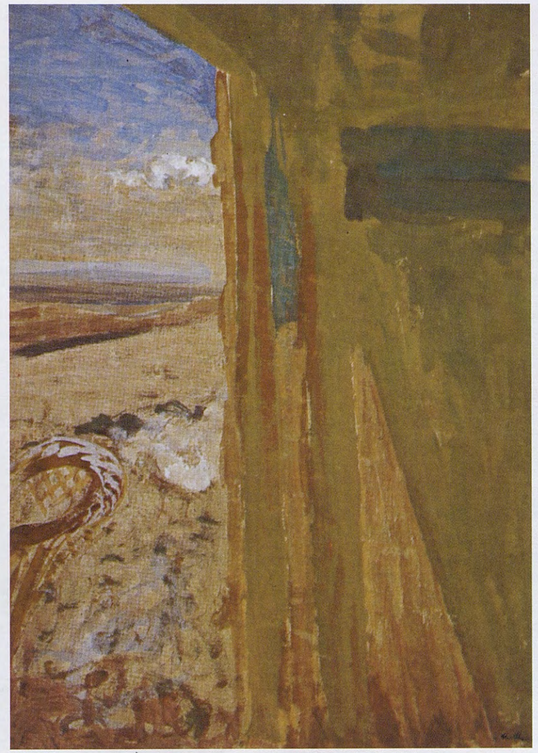
Description: *The green interior of a beach-hut, with, on the left, a bright patch of beach and a single white cloud in a sky shading from from grey to blue.* (AC)

VIII-422
The Pink Bedroom

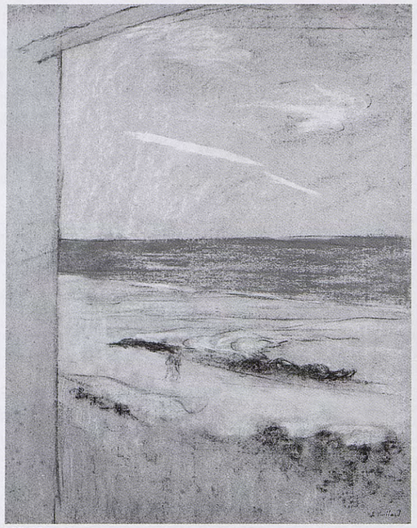
1914
Pastel on paper, 75 × 105 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London – Sale, Sotheby's, New York, 31 March 1965, lot 30 (col. ill.) – Current whereabouts unknown.

Description: *A broad view of a bedroom, with, in the left background, seen in perspective, a bed covered with a lemon-yellow blanket, on the edge of which a young woman with her hair down is seated in profile, as though about to stand up. On the chair next to her is a dressing-gown of more or less the same shade of pink as the wall, and, slightly to the right of centre, a white table on which a bright pink blotter has been pushed aside to make way for a breakfast tray. Behind the table is a chest of drawers painted the same shade of white as the table, with patches on pink and and blue on the top and a corner that overlaps slightly with a second table, rendered in the same yellow as the frame of the window hung with white curtains on the right. To the left of the window is a brightly lit, trapezium-shaped splash of what appears to be sunlight entering the room. In the bottom left foreground are a third table, parallel to the picture plane, and an armchair with pink and white striped upholstery. In the bottom right corner is a blue-green object that might be a cushion.* (JS)



VIII-423


VIII-424


VIII-425

VIII-424
The Beach Seen from the Bathing-Hut

1914
Pastel on paper, 60 × 48 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – L'Œil Galerie d'art, Paris, 1964 – Jean-Claude Abreu, Paris, 1985 – Private collection, France.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – London, Wildenstein, 1950, no. 13.

Description: *View, through the doorway of a yellow beach-hut, of a mauve beach leading out into a dark-grey sea. Mauve and blue-grey sky, with streaks of white.* (AC)

VIII-425
Seaside

1914
Pastel on cardboard, 62 × 40 cm
Stamp 2, lower left
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris – Sale, Hôtel Drouot, Paris, 7 March 1983, lot 224 – Mme Grati Baroni de Piqueras, Paris – Sale, Christie's, New York, 30 May 1985, lot 37 (col. ill.) – Sale, Sotheby's, London, 26 March 1986, lot 320 (col. ill.) – Current whereabouts unknown.

VIII-426
On the Beach

c. 1914
Pastel on paper, 26 × 32 cm
Stamp 3, lower left
Current whereabouts unknown

Provenance: Artist's studio – Renou et Poyet, Paris, 1955 – Current whereabouts unknown.

Exhibitions: Paris, Galerie Beaux-Arts, 1949 – Geneva-Zurich, 1950, no. 19 – London, Wildenstein, 1950, no. 20.

Description: *A pink and yellow beach, with, in the distance, two figures standing at the water's edge, their silhouettes starkly defined by the glare of the sun's reflection on the blue sea. In the foreground is a dune dotted with tufts of green grass, and a bather at top left. Blue footprints in the sand.* (AC)


VIII-426

VIII-427
Woman Sewing by the Sea

c. 1914
Pastel on paper, 56 × 42 cm
Stamp 1, lower right
Private collection, Germany

Provenance: Artist's studio – R. Turover, Paris, c. 1960 – Sale, Sotheby's, London, 30 March 1977, lot 25 (col. ill.) – K. B. Hegewisch, Germany – Private collection, Germany.

Exhibition: Albi, Musée Toulouse-Lautrec, 1960, no. 98.

Description: *A woman in a a grey dress, blue jacket and mauve-grey hat, perched on a cliff-top overlooking a grey sea, her figure cropped by the picture plane. Thrown over her knees is a green blanket, the dark-blue underside of which brings out the orange of her chair. The treatment of the ground, in which the dark tint of the paper is blended with the mauve and pink earth colours and the greens of the grass, is very unusual. Pale yellow sky.* (AC)

VIII-428
Sea at Sunset, Women on the Shore

c. 1914
Pastel on paper, 104 × 75 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Gallery, London – Sale, Sotheby's, London, 23 June 1965, lot 81 (ill.) – O'Hana, London – Sale, Galerie Motte, Geneva, 9 June 1967, lot 58 (col. ill.) – Current whereabouts unknown.

Exhibition: London, O'Hana, 1968, no. 55 (ill.).

Description: *A green sea sewn with orange reflections at sunset, and an overcast sky. Seated in the foreground are two lightly sketched women in hats, sewing. A few faint scraps of vegetation.* (JS)


VIII-427

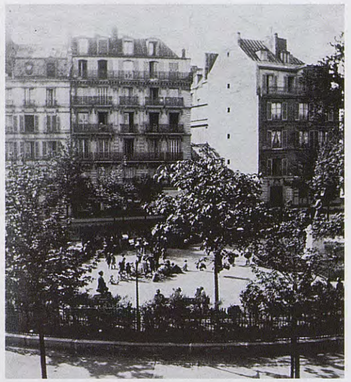

VIII-428

IX – A Best-Selling Artist (1908-14)

In 1908 Vuillard settled down permanently in Place Vintimille. He was happy to have found a place in a district he already knew well,[1] busy and bustling but neighbourly. Besides, the apartment was huge, with windows overlooking one of the prettiest places in Paris: the oval Square Berlioz was from then on to be inseparably linked with his painting. Between the Batignolles area and the Place Blanche he was on his own turf. Until 1911 he lived on the fourth floor of an apartment at 26, Rue de Calais; in that year he transferred down to the second floor, a move that had a definite effect on the more or less bird's-eye perspective of the views of Place Vintimille he painted during this period. As always, he took with him his mother, who continued to lavish on him the same love and understanding. But the paintings he made of the imposing old lady just before 1914 were far from being as beautiful and original as those he was to paint after 1916-17, or indeed from the bold synthetism of his youth. In no portrait of Madame Vuillard at this time do we find the inventive use of colour and staggered perspectives that were to reappear in the portrait of the Kapferer brothers (IX-205), Doctor Gosset's public operation (IX-226) and the six panels of the Comédie des Champs-Élysées (IX-221.1 to IX-221.10).



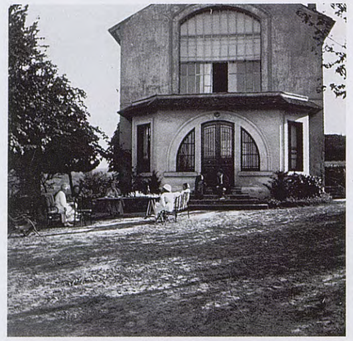
France Ranson surrounded by students at the Académie Ranson, photograph. Private collection.



E. V., Place Vintimille seen from the second floor of 26 rue de Calais, c. 1915, photograph. Private collection.

In Place Vintimille Vuillard was close to the Rue Henri-Monnier, where the Académie Ranson had been housed since 1908; the painter was one of its founding members, and taught there somewhat sporadically.[2] The fact was that in the earlier years of the century Ranson had lost all his money, and his wife France had had to take matters in hand. Perhaps in order to ask backdated absolution for having offended the Ranson family in his youth,[3] it was Roussel who called the Nabis to arms. Vuillard was delighted to prove his solidarity with one of the founding members of the group (who was to die the following year). But it was true that Maurice Denis was a devoted teacher at the Académie, much appreciated by his students, while teaching was not Vuillard's forte. During this period, though, he

◀ *À La Divette, Cabourg, detail from a Bois-Lurette panel* IX-159.13



E. V., La Jacanette, Roussel's villa at L'Étang-la-Ville, c. 1910, photograph. Private collection.

kept in touch with the Nabis, and corresponded regularly with Denis and Vallotton.

Kerr-Xavier had had a new house built at L'Étang-la-Ville. It was called La Jacanette (see ill.) from the names of his two children, and the architect, Frédéric Henry, was an old friend of Vuillard's (I-87, I-90 and II-15). For over thirty years the ex-Nabis happily met each other there, since the property at L'Étang-la-Ville had the twin advantages of being in the country and yet very near Paris, with room enough to entertain guests. It could even be said that the old Nabi comradeship was strengthened, the more so as the expansion of the contemporary movement in art, centred on Fauvism, revealed the high level of coincidence in their aesthetic choices. Even in 1910 a shared taste was still evident: it became blindingly apparent in the three great décors for the Théâtre des Champs-Élysées. The art of this period was marked by a kind of return to the classical mode, despite the obvious success of Fauvism and Cubism: the paintings commissioned by the Russian millionaires Schukin and Morozov bear witness to this. Both Maurice Denis's *The Legend of Psyche* and Bonnard's *The Mediterranean* (see ill.) – we might include Matisse's *The Dance* and *Music* – suggest an ideal Arcadia, where everything would be '*luxe, calme et volupté*' [luxury, peace and the pleasures of the senses], a reinterpretation of the earthly paradises of Lorrain and Poussin for the modern world.

Vuillard and Bonnard were very aware of the freely chosen bonds that now linked them; they continued to exchange impressions in a series of (on the whole rather banal) letters. When Vuillard discovered Rome in April 1914 he wrote to Bonnard: 'I am astonished to be astonished after so much astonishment. How lovely they are these ancient golden ruins to an old tart like me. For a fortnight I have played the role of guide, in very pleasant company and now I feel very lonesome. So I shan't stay long; but I would like to.'[4]

Maurice Denis's letters have the virtue of being very clear



Pierre Bonnard, *The Mediterranean*, 1911, oil on canvas. Hermitage Museum, St. Petersburg.



Postcard from Maurice Denis to Kerr-Xavier Roussel, 4 January 1909. Salomon archives.

and informative about what he sees around him. When Morosov commissioned a décor for his music room in Moscow, Denis found himself in the Russian city in January 1909. He wrote to Kerr-Xavier Roussel: '… Russian painting, the young, are quite opposite to our young artists. If Matisse is appreciated by a very few of them, it is because of the Mystics who see in him I know not what spiritualist representations. We are decidedly behind in the theatre arts. Our effort at the Théâtre d'Art was developed and polished and the result is marvellous. All the new trends are by and large very idealistic and you can see here much of our frame of mind in 1890. I rejoice despite finding myself heavily realistic compared to the Russians. Imagine how surprising Vuillard would be in a milieu like this. I do not refuse to be carried along with the Russians in this surge of impudence and symbolism. On the contrary. […].'[5] This reference to 'the spirit of 1890' and the bold experiments with theatre of their younger days is not only touching but profoundly true: there is indeed a direct link between the stage sets of Vuillard and Sérusier in the Nabi period and the barbaric colours of the Ballets Russes aesthetic. And the new interpretation, beloved of Denis at this time, of classical art – archaic Greece – is stylishly echoed in the painting of Bakst, Serov and Petrov-Vodkin.

Vuillard's fame grew during this period; in 1913 he was invited to spend some time in Germany, together with Pierre Bonnard, by the director of the Hamburg Kunsthalle, Alfred Lichtwark (VIII-418, VIII-419, VIII-420, VIII-421 and IX-227). The critics admired him and the Republic was beginning to recognize his quality. In 1912 the Legion of Honour was simultaneously offered to Vuillard, Roussel and Bonnard. They unanimously refused, which provoked a mild scandal in the press. Louis Vauxcelles was astonished at this attitude: on October 25 *Gil Blas* reported 'The ribbons scorned' and some days later *Le Temps* noted that 'Three artists refuse the red ribbon'. Vuillard agreed to explain his position, published in this article in *Le Temps* of October 26:

'As you see, I am very angry about the fuss over our decision. My friends and I had no intention at any time of making any kind of demonstration. Although we are close friends, none of us knew that the government was thinking of offering the red ribbon to any of us. Our refusal was in no way a concerted action. But spontaneously, each of us refused the very flattering offer made to us, by which we still feel honoured and moved. For my part, I consider that artists should keep their distance from official life. I have always believed in the positive effect of these honours, which celebrate without distinction a diversity of merits and a range of talents. I believe that we have to make choices, and I do not care about approval. I go on with my work according to my conscience, endeavouring to express what I feel and what I love, and I have no other goal.'[6]

Unlike some of his contemporaries, such as Jacques-Émile Blanche and Paul Helleu, Vuillard worked for a very restricted circle of art lovers and never worried too much about attracting numerous clients or being recognized by institutions. In his memoirs *Celebrities and Simple Souls* (1933) Alfred Sutro stresses his old friend's dispassionate discipline, worthy of the Roman dictator Cincinnatus going back to his plough between two mandates:

'Vuillard comes nearer than any man I have known to the old Italian painters one reads of in Vasari; his devotion to his art is intense, and there is a curious simplicity and wholeheartedness about this devotion, a complete giving-up of self, a passionate love of the work for the sake of the work […] He is famous today, and his pictures fetch very high prices; he has remained as he was, the painter who sits quietly in his studio and goes on painting, indifferent to fame, distinction, honours, never sending his work to exhibitions, never trying to push himself, get himself talked about.'[7]

These important years of Vuillard's life were also those of the arrival of the cinemas, the Lumière and the Pathé, where



Postcard from Lucy Hessel to Vuillard dated 20 May 1914. Private collection.

he often went with Lucy. Paris was increasingly congested with automobiles, aeroplanes flew across the sky; there was a fear of Zeppelins, and most important of all, electric light began to be considered indispensable in people's homes, flattening out the volumes of objects. Vuillard was more than ever a painter of his time, a city dweller, a *bon vivant*, enthusiastic about every kind of show and changing fashion; 'sorbet gowns' by Poiret can be seen in some of his paintings. The one thing he failed to see coming in 1914 was the War. The faithful Lucy Hessel was always at his side; they often travelled together, and if they were parted she inundated him with letters and postcards. So when she visited the Fine Arts Museum in Lyons in 1914 she mailed him a postcard of Delacroix's *Recumbent Odalisque* (*Woman with a Parrot,* see ill.), writing on the back: 'I thought so much about you when I saw it',[8] for Vuillard had often told her of his worship of the Romantic painter. The couple's stormy fidelity is touching. Lucy was now accepted by the artist's circle. She corresponded directly with Kerr-Xavier Roussel and Maurice Denis – it is true that Jos also collected their works – and, surprisingly, was on the best of terms with Vuillard's mother. She overwhelmed her with little kindnesses and gifts, and sent her letters, to which Madame Vuillard was happy to reply. On the other hand, we feel that the painter was slowly but surely beginning to detach himself from Misia. And as time went on, Misia seemed to pursue him more and more, demanding his company and affection, reminiscing about the past. Too late! While she was cruising with Bonnard, Ravel and others on the yacht *Aimée* (given her by her new husband Alfred Edwards), she wrote to Vuillard, apparently in answer to one of his letters: 'My dear friend, I didn't understand your letter straight away: I am becoming touchy and I try to read between the lines things that could wound me. But between your lines I have found nothing but affection, which has helped me to guess at your thoughts. I believe, in fact, that we are not natural with each other; I prefer to think of you when I'm sad, which is absurd and when I see you, I strive for passionate feelings instead of staying as I am; besides, look at these crossings out, this is difficult for me to explain only Vuillard even when I'm cross with you, wrongly it seems, I love you dearly, so dearly even from far off and separated as we are you cannot know all that you mean to me. We have been young together, we have loved so many things, such a wealth of memories binds me to you that I can no longer imagine life without you. […]'[9] All this was, it appears, in vain, for Vuillard's attention was elsewhere, and the presence at Misia's side of the ghastly millionaire Alfred Edwards was the last straw. He went on seeing her regularly until the 1930s, although he lashed out at her in *The Black Cups* (XI-224) where she appears as a fat old lady, temperamental and overbearing.

Vuillard was, however, growing closer to the group formed by Tristan Bernard, Marcelle Aron and Romain Coolus. Together with Bernard, all of whose plays he duly watched and applauded, he was one of the founders of the Pure Lead Club, playing a game with little lead horses invented by the writer that occupied the evenings between 1908 and 1910 for Vuillard, Lucy and Marcelle (this is confirmed by his Journal, where the abbreviation PPC recurs everywhere). The distractions pursued by the idle, it seems, are endlessly reinvented.

Vuillard's style evolved over this period. In a painting as strange as *Madame Jean Tarieux and Her Two Daughters* (IX-197) he comes very much closer to Matisse, whose work he had been following – and quietly admiring – since the exhibition of 1905 (which was to be called the 'Salon des Fauves' by the critics). In return, the painter of *The Dance* praised Vuillard as the uncontested master of 'the definitive touch'.[10] On the other hand, at times he challenged more empty, fashionable painters like Helleu on their own ground, as in *In the Theatre Box* (IX-182). Claude Roger-Marx gives a perfect summing up of the *stil novo* that appeared in the happy years before the First World War, in which bourgeois idleness, modern flashiness and a *je ne sais quoi* of luxury save the canvases from insipidity: 'Vigorous, short, silky brush strokes are used to describe a new world of lampshades, cushions, carpets, gowns and furs. Carmine, glossy madder, orange,



Pierre Bonnard, *Place de Clichy,* 1912, oil on canvas, Musée des Beaux-Arts et d'Archéologie, Besançon.

lemon, cream, even occasional notes of pistachio, teal green, cherry red and crude purple, positively glow under the electric light. The inhabitants' occupations have changed: people have tea or play bridge; soon they will be listening to records or the radio. We sense the iron hand of housekeepers and butlers. The dusting has been done with a vacuum cleaner, linoleum and rugs have been replaced by fitted carpets and folding bedsteads by sofas. There are no more brooms or dusters lying about, no paintings on the floor or bread on the chairs. The children no longer carry ordinary school satchels; dresses are not made or mended at home any more; the leftovers of meals disappear. When tea is served it is on a handsome table or a low pedestal table. […] He is attached by obvious sympathy and even a sort of tenderness to these luxurious materials and the golden peace that reigns there, most of all when he is surrounded by people he loves.'[11] It was also at this time, a crucial one for Vuillard, that the critics began to compare his painting with the art of Bonnard, who was then going from success to success. The *Chapin Screen* is clearly a tribute to Bonnard's *Ages of Life* (see IX-165), while Bonnard's triptych *The Mediterranean* (see ill.) is an obvious reinterpretation of Vuillard's *Public Gardens* of 1894. In an article on the exhibition at the Galerie Bernheim-Jeune in December 1913 the percipient Arsène Alexandre raved about the 'classical' richness achieved by the magician of the Comédie des Champs-Élysées: 'There are artists whose formation, development and zenith form a whole that is in itself as harmonious as a work of art. Édouard Vuillard is one such. The continuity, logic and refinement of his work place him among the finest minds of our age. In its range and breadth, its single-mindedness and freedom, power and beauty, its increasing breadth of vision and quiet eloquence, it proclaims its author to be one of the most original and penetrating artists of the school that succeeded the Impressionist movement. He is now truly at the height of his powers; the delightful style we knew has become a flexible, wide-ranging language unique to him and enriched by him, which he alone can use. The feeling of life that enchanted us twenty years ago in his judiciously reserved earlier style has become life itself, in an illusion achieved by the most subtle and unusual means. This is what we understand by illusion in art.'[12]

The pre-war period is also characterized by large decorative works that are among the richest and most complex he ever painted. The two panels of *Place Saint-Augustin* (IX-223.1 and IX-223.2) show a modernized Paris with its tramcars, comparable to Bonnard's *Place de Clichy* (see ill.), which is nevertheless a more luminous, more complex work. But it is above all his screen in five panels for Marguerite Chapin (IX-165) that constitutes one of the greatest triumphs of his life, together with the austere *Library* (IX-164) commissioned by the same patron, a painting in which Vuillard created an allegory within an allegory that combines a rough-surface impasto with a cerebral vertigo of iconog-



E. V., preparatory sketches for *The Surgeons*, graphite on paper, 10.5 x 8.5 cm. Private collection.

raphy. In 1912-13 Vuillard had two décors in hand: The *Bois-Lurette Panels* (IX-159.1 to 159.13), décors for the Bernheims' luxurious villa that epitomize those endless summer holidays, and at the same time the toughest assignment he had yet faced, the décor for the Comédie des Champs-Élysées (IX-221.1 to 221.10), which he carried off with a hitherto unsuspected mastery. It was unveiled in 1913, and is in a way the personification of Vuillard's artistic credo, one of his most brilliantly innovative works, both in its narrative humour and in the variety of perspective and focus. This period sees the contemporary world invade his paintings, but never gratuitously. Vuillard was more than ever a witness of modern life. His portraits of leading professionals in their working setting brought him even greater recognition than his décors. Thus the dental implements in *Docteur Georges Viau in His Dental Practice* (IX-234) reveal his interest in the *techne* or art of the bourgeois professionals who fascinated him; they are like the vectors of a nocturnal mystery, unfeeling slaves of a Doctor Faustus who operates at night. His portrait of his friend Sacha Guitry (IX-173) shows the actor resting in his dressing room after the show, still in makeup; to see his face we have to look at the round mirror bolted to the wall, in which his features are skilfully reflected. In the *Portrait of Henry and Marcel Kapferer* (IX-205) the object that rivets our gaze is the telephone sitting on the table between the entrepreneurial brothers: it is supposed to keep them boringly informed about the latest stock-market figures, but its two-tone cord twists with delectable fury and steals the show from the Kapferers. Finally, the absolute masterpiece of this period is that strange painting *The Surgeons* (IX-226); Vuillard had never before achieved such ferocity of brushwork or such cold restraint of vision. For now Vuillard's genius was to focus on the precision of the tools of a trade, with an attention to details lovingly dwelt on – dozens of drawings of a certain position of the hands or the taps of an anemometer – that are then melded into a composition in which the momentum of creation is vividly captured in the shrill colours – or in the reverse, in a subdued monochrome – and in the direct understanding of the subject; in a word, the pleasure and happiness of painting.

[1] The attic he rented on Rue Pigalle with Aurélien Lugné-Poe and Pierre Bonnard between 1891 and 1894 was three minutes walk from Square Berlioz.
[2] À propos of which, see Sandrine Nicollier's excellent article 'Un ancien Nabi en professeur: Qu'il est doux de viellir', in exhib. cat. St. Tropez–Lausanne, 2000-01, pp. 53-75.
[3] See introduction to chapter IV, and IV-211 to IV-214.
[4] Letter from Vuillard to Pierre Bonnard, 23 April 1914, in Terrasse 2001, p. 64.
[5] Postcard from Maurice Denis to Kerr-Xavier Roussel, 4 January 1909, Salomon archives.
[6] *Le Temps*, 'Trois artistes refusent le ruban rouge', 26 October 1912.
[7] Sutro 1933, p. 26.
[8] Postcard from Lucy Hessel to Vuillard, 20 May 1914, Salomon archives.
[9] Letter from Misia Edwards to Vuillard, 20 August 1906, Salomon archives.
[10] '[In 1905] during a stay in Collioure I started on the notion of a theory or an odd habit that I had heard described by Vuillard, who used the phrase 'the definitive touch'… This has served me well since I had a feeling for the colour of an object: I placed my colour, it was the first colour on my canvas. I added to it a second colour, and then, instead of starting again when the second colour did not seem to harmonize with the first, I added a third, which ought to make them match. I had to go on doing this until I had the feeling I had created a complete harmony in my canvas, and I had spent all the emotion that had made me start.' Conversations collected by Pierre Courthion, in Henri Matisse, *Écrits et propos sur l'art* (Hermann, Paris, 1972), pp. 71-72.
[11] Roger-Marx 1946, p. 67.
[12] Arsène Alexandre, 'La Vie artistique: peintures d'Édouard Vuillard', *Le Figaro*, 21 December 1913.

The Surgeons ▶
IX-226 (detail)



IX-1

IX-1
Enclosure with Cottages

1909
Oil on cardboard, 26.5 × 33.5 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sam Salz, New York – Private collection, New York – Sale, Sotheby's, New York, 18 Nov. 1964, lot 59 (ill.) – E. V. Thaw, New York – Arthur Tooth & Sons, London, 1965 – David Findlay, New York, 1968 – Galerie Hopkins-Thomas-Custot, Paris – Private collection, Texas.

Exhibition: London, Tooth & Sons, April-May 1965, no. 23 (ill.).

Description: *Greens blending together in a grassy garden. On the left is a house with a grey façade, brown windows and a brown roof; on the right, a cottage with a red roof; in the background, other red roofs set round with greenery and a narrow band of grey sky.* (JS)

This composition of small country houses, handled somewhat in the manner of Félix Vallotton, creates a vivid impression of clear, razor-sharp sunlight.

IX-2
Madame Vuillard in the Sitting-Room, Rue de Calais

c. 1908
Glue-based distemper on paper, mounted on canvas, 62 × 79 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Louis Carré, Paris – Private collection, Paris.

Exhibitions: Paris, Carré, 1942, no. 15 [*Femme en rouge dans un intérieur*, c. 1914] – Paris, Charpentier, 1944, no. 151.

Description: *Madame Vuillard sitting alone on the right, in a red and yellow striped dress. Red, blue and yellow accents on the rug at the centre of the room.* (JS)



IX-2

IX-3
Friends around the Table

c. 1908
Glue-based distemper on paper,
90 × 115 cm
Stamp 1, lower right
Private collection, Italy

Provenance: Artist's studio – Galerie Berès, Paris – Matthiesen Fine Art, London – Lady Glenmore, London – James Kirkman, London, c. 1980 – Sale, Christie's, New York, 16 May 1990, lot 126 (col. ill.) – Philippe Daverio, Milan (Italy), 1991 – Paolo Baldacci, Milan, 1992 – Private collection, Monza (Italy), 1994.

Exhibition: Rome, Palazzo delle Esposizioni, 1994-95, no. 16 (col. ill.).

Description: *A group of eight figures sketched in white, pink and black.* (JS)



IX-3



IX-4

IX-4
The Visit

c. 1908
Glue-based distemper on paper, mounted on canvas, 68 × 73 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Jacques Dubourg, Paris, 1943 – Sale, Galerie Charpentier, Paris, 18 June 1957, lot 232 (ill.) – Galerie Urban, Paris – Lefevre, London 1958 – Whitney Straight, Great Britain – Sale, Sotheby's, London, 28 June 1961, lot 27 – Sale, Palais Galliera, Paris, 18 June 1962, lot 131 (ill.) – Private collection.

Exhibition: London, Lefevre, March 1958, no. 18 (ill.).

Description: *Two women seated in a room with light-coloured walls, under a mauve ceiling with a brown border. One is in grey and hatless, the other wears a yellow blouse, a grey dress and a hat. The hues of the blue and red patterned carpet are reflected in a round mirror on the wall, and the lighting is subdued.* (AC)



IX-5

IX-5
Madame Vuillard in the Sitting-Room, Rue de Calais

c. 1908
Glue-based distemper on paper,
58 × 67 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Jean-Claude Eger – Émile Brunschwig, 1950 – Private collection – Galerie Hopkins-Thomas-Custot, Paris – Private collection, Paris.

Description: *A room with yellow walls and a floor in fine shades of brown, with a striped rug on the right, suffused with cool blue morning light streaming in through the window in the background. Framed by the window are a patch of plain blue sky and a white house with a striped black roof. The light falls between the legs of a table draped with a purple cloth, next to which sits a woman in a dark-green garment. A broadly worked sketch, with particular emphasis laid on the centre of the composition.* (AC)

IX-6
Madame Vuillard Reading a Newspaper

c. 1908
Pastel and charcoal on paper with parchment finish, 28.6 × 48.6 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Louis Carré, Paris – Jacques Dubourg, Paris – M. Klemp, Courbevoie (France) – Crane & Kalman Gallery, London – Private collection, 1969 – Sale, Christie's, London, 8 Feb. 2001, lot no. 424 (col. ill.), bought in – Private collection.



IX-6

IX-7
Madame Vuillard by the Fireplace

c. 1908
Pastel on paper, 17.5 × 18 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Girard, Paris – Sale, Sotheby's, London, 1 July 1998, lot 207 (col. ill.) – Current whereabouts unknown.

Description: *A woman in a grey dressing-gown standing by a grey and mauve fireplace in a room with pink and mauve walls. In the hearth is a red flame shading into orange. A window and an area of wall on the opposite side of the room are reflected in the yellow-framed mirror above the mantelpiece. The delicacy of the tones is offset by a coal scuttle forming a black patch on the left.* (AC)



IX-7

IX-8
The Cluttered Table (study)

1909
Glue-based distemper on paper, mounted on canvas, 48 × 60.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Alex Maguy, Paris – Sale, Christie's, London, 19 June 1964, lot 54 (col. ill.), bought in – Helmut Gernsheim, Switzerland, 1965 – Current whereabouts unknown.

Exhibition: London, Roland, Browse & Delbanco, 1966, no. 36.

Bibliography: *The Burlington Magazine* 106, no. 735, June 1964, p. IX (ill.).

Description: *A little girl in a white smock (Annette Roussel) standing in a room with mauve shadows and pale-yellow walls. Daylight streams in through the window on the left and through the half-open door forming a large black patch on the right. Seen through the doorway is a second room, also filled with light. The cloth draped over the table in the foreground is trimmed with a purple band. Fleshing out the composition are two other, very sketchy figures (Jacques Roussel and Madame Vuillard* mère*).* (AC)



IX-8

IX-9
The Cluttered Table

1909; reworked in 1918
Glue-based distemper and pastel on paper, mounted on cardboard, 47 × 54.5 cm
Signed, lower right: *E Vuillard*
Tate Gallery, London, N05145

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17255, *La Table encombrée*), 26 March 1909, 436 F – Maurice Monteux, Paris, 22 Nov. 1918, 4,000 F – Étienne Bignou, Paris – Alex Reid, Glasgow (Great Britain) – Mrs E. R. Workman, London, 1924 – Reid & Lefevre, London, 1931 – Montague Shearman, London, 15 March 1932, £350 – Montague Shearman bequest through the Contemporary Art Society to the Tate Gallery, London, 1940.

Exhibitions: London, Colnaghi, 1924, no. 64 – London, French Gallery, 1925, no. 7 – London, Tate Gallery, 1926 – London, Leicester, 1936, no. 3 – London, Redfern, 1940, no. 26 – London, National Gallery, 1942, no. 139 – London, Council for the Encouragement of Music and Art, 1942-43, no. 100 – Edinburgh, Royal Scottish Academy, 1946, no. 208.

Bibliography: Rothenstein 1949, pl. 81 – Alley 1959, p. 280, pl. 56, fig. C – Salomon 1961, p. 106 (ill.) – Rothenstein 1963, pp. 265 (ill.), 284 – Salomon 1968, p. 114 (ill.).

Description: *Annette in a white smock, apparently getting up from a table covered with a purple cloth. Her head is silhouetted against the frame of the window on the left, in front of which Jacques Roussel, seen from the back, gazes out into the street. Madame Vuillard sits on the right in a pink housecoat; behind her is a black, oblong door standing open, through which a window in the next room can be glimpsed. A wide-angle view of the room, the light-coloured walls set in sharp perspective.* (JS)

The Roussel children were by now living with their uncle and grandmother at the rue de Calais, so as to be able to attend school in Paris; hence their renewed presence in Vuillard's work. This subtle composition can be



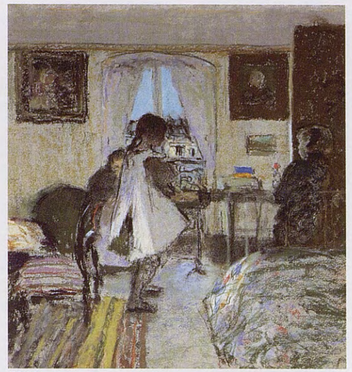
IX-9

'read' as an arrangement of triangles. The three figures, the slightly off-centre corner of the drawing-room, the oblong door thrusting out towards the viewer: all combine to make this one of Vuillard's most dynamic compositions of the period. The idea of a three-fold division of space is utilized again in a photograph taken by the artist several years later (around 1914-15 – see ill.), associating the same three figures in a carefully worked out triangular arrangement set in the rue de Calais apartment. In the painting, Annette is depicted rising from table while



E. V., Jacques and Annette Roussel, Mme Vuillard, rue de Calais, photograph. Private collection.

the figures to either side of her appear motionless, one of them absorbed in viewing the street, the other, in reading. Moreover, as he so often does, Vuillard includes his own discreet presence at the very heart of the composition: his portrait by Vallotton, which accompanied the move from Passy, hangs on the wall next to the window.
The painting was touched up towards the end of The First World War. In his Journal for Wednesday 10 April 1918, Vuillard noted: 'problem: reimagine a view, with reasons, with knowledge, an aspect, an achievement, that could bear comparison with the old documents; in addition [has] meaning[,] the bright room with the children; the clarity of a bright day; apply to this the feeling that helped me paint (dictated to me) the Vaquez panels. [C]hild [standing] on one foot with grandmother'.[1] A little less than two weeks later he added: 'Traced out children's room, exquisite; [the reason] why the most trivial detail, the most subtle touch[,] provided it involves an exception to the genre[, a] difference[,] is immediately obvious to the grossest of minds, [is] a matter of awareness and readjustment, [running] counter to habit'.[2]



IX-10

[1] E. V., Journal, III.3, fol. 16r.
[2] Ibid., fol. 20v.

IX-10
The Roussel Children, Rue de Calais

1909
Pastel on paper, 48.9 × 45.8 cm
Signed, lower right: *EVuillard*
Private collection, United States

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17254, *La Chambre d'enfants*), 26 March 1909, 500 F – Charles Vignier, Paris, 18 Dec. 1910, 1,100 F – Hallsborough Gallery, London, 1963 – Arnold S. Askin, New York – Hazlitt, Godden and Fox, London – Galerie Hopkins-Thomas, Paris – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, May 1909, no. 116 – London, Hallsborough, 1963, no. 26 (col. ill.) – London-NewYork, 1989 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 73, col. ill. on cover.

Description: *Blue sky between the curtains of a window overlooking the square Vintimille. Some blue and yellow patches and a red flower on a small table in the right background, below the dark patch of Vallotton's portrait of Vuillard. Standing next to it is the dark-green silhouette of Jacques Roussel leaning on a brass bed covered with a bedspread flecked with dabs of pink and blue. The grey paper support imparts a delightful quality to the intermediate tones, especially those on Annette's white smock.* (JS)



IX-11

IX-11
The Two Roussel Children

1909
Pastel on paper, 38.5 × 34.5 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Private collection

Description: *Annette stands to the right in a dark dress and printed smock, in front of a window; to the left, Jacques Roussel, boldly silhouetted in blue against a red floral screen.* (JS)



IX-12



IX-13



IX-14

IX-12
Annette and the Red Doll

1909
Glue-based distemper on canvas,
65 × 38 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – W. Van Hasselt, Paris – Private collection, France – Sale, Hôtel Drouot, Paris, 12 Dec. 1997, lot 2 (col. ill.) – Galerie Berès, Paris.

Description: *A little girl seated on a chair by a bed, her head sharply delineated against a light-coloured wall. To the right of her is a doll seated in an armchair, and, behind the chair, a window through which the street and buildings opposite can be glimpsed. Gleams of blue light from the window mingle with red patches on the parquet floor.* (AC)

IX-13
Annette at Table, Rue de Calais

1909
Glue-based distemper on paper, mounted on canvas, 56 × 36.5 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – Arthur Tooth & Sons, London, 1965 – Private collection, London.

Exhibitions: London, Tooth & Sons, Nov.-Dec. 1965, no. 18 (ill.); April-May1969, no. 13 (ill.) [*Annette à la fenêtre*, c. 1907].

Description: *The proportions here are very similar to those of the preceding painting, but some details are given more emphasis: the yellow houses, the shadowy mauve street, the more sharply defined rug in the foreground. Though the little girl's profile stands out less clearly against the yellow-striped wall, the light plays brightly over her head and shoulders.* (AC)

IX-14
Annette against the Light

1909
Glue-based distemper on paper, mounted on canvas, 87 × 60 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Alex Maguy, Paris, 1960 – Current whereabouts unknown.

Description: *A little girl in a dark smock, seen against the light, seated by a French window. Strong highlights enliven the greenish hue of her garment, and her face is the same grey-brown tone as the back of her chair. Grey and green wall growing brighter towards the top; patches of greyish-blue sky behind the window railing.* (AC)

IX-15
Madame Vuillard at Table, Rue de Calais

c. 1909
Glue-based distemper on paper, mounted on canvas, 73 × 92 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sam Salz, New York – Sale, Christie's, London, 30 Nov. 1987, lot 44 (col. ill.) – Galerie Odermatt-Cazeau, Paris – Private collection.

Exhibitions: Paris, Charpentier, 1948, no. 70bis – Paris, Kléber, 1949, no. 108 – Paris, Brame, 1953, no. 1 [*À table, en peignoir bleu*] – Paris, L'Œil, 1963, no. 18 – London, Lefevre, 1964, no. 165 (ill.) – Recklinghausen, Städtische Kunsthalle, 1966, no. 215 (ill.) – London, Marlborough, 1967, no. 118 (ill.) – Paris, Bernheim-Jeune, 1973, no. 22 – Tokyo, Wildenstein, 1974, no. 20 (col. ill.) – Tokyo, Tokoro, 1979.

Description: *Madame Vuillard wearing a blue housecoat and seated before a set table in a dark room. A white, Prussian-style fireplace on the right, with a pair of lamps and lampshades; an oval mirror in a double frame in the background, with a door to the left. A large, broadly executed sketch.* (JS)

Like *The Red Room* (VII-457), this is a superb example of Vuillard's 'Fauvist' style, which is always more vivid in his paintings of interiors. The subtle play of dark reds and bistres is illuminated by the 'whisked' rendering of the white tablecloth. Vuillard cannot resist showing off his mastery with the brush: notice the light reflected in the oval mirror on the back wall and the white highlights on the wall-lamps above the fireplace.



E. V., Mme Vuillard, rue de Calais, photograph. Private collection.



IX-15



IX-16

IX-16
Jacques and the Yellow Table

1909
Pastel on cardboard, 66 × 49 cm
Private collection

Provenance: Artist's studio – Private collection, L'Étang-la-Ville (France) – Private collection.

Exhibitions: Berne, Kunsthalle, 1946, no. 25 – Brussels, Palais des Beaux-Arts, 1946, no. 60 – Munich, Haus der Kunst, 1968, no. 164 – Paris, Orangerie, 1968, no. 145.

Description: *A small, fair-haired boy standing by a window, with cold daylight falling on his right side, in a room with strangely conflicting lights. The tablecloth and the items on it are bright yellow, with deep blue shadows, except for three of them, too indistinct to identify, which are rendered in a fiery orange. On the left is a reddish wall with a door standing ajar. Yellow-grey floor.* (AC)

IX-17
Jacques Roussel by an Open Door

1909
Glue-based distemper on paper, mounted on canvas, 56 × 45 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Christie's, New York, 6 Nov. 1979, lot 32 (col. ill.) – Jan Krugier, Geneva – Sale, Sotheby's, London, 30 June 1981, lot 45 (col. ill.) – Current whereabouts unknown.

Exhibitions: London, Marlborough, 1954, no. 68 – Vevey, Musée Jenisch, 1954, no. 206.

Description: *A half-length portrait of Jacques in a green jumper, standing in front of a half-open, burnt-sienna-coloured door, beyond which appears the blue silhouette of an elderly woman walking past a yellow wall. The light from the right leaves the left side of the boy's face bathed in grey shadow. Green accents indicate the eyes. The table in the foreground blocks our view of the lower part of his body.* (AC)

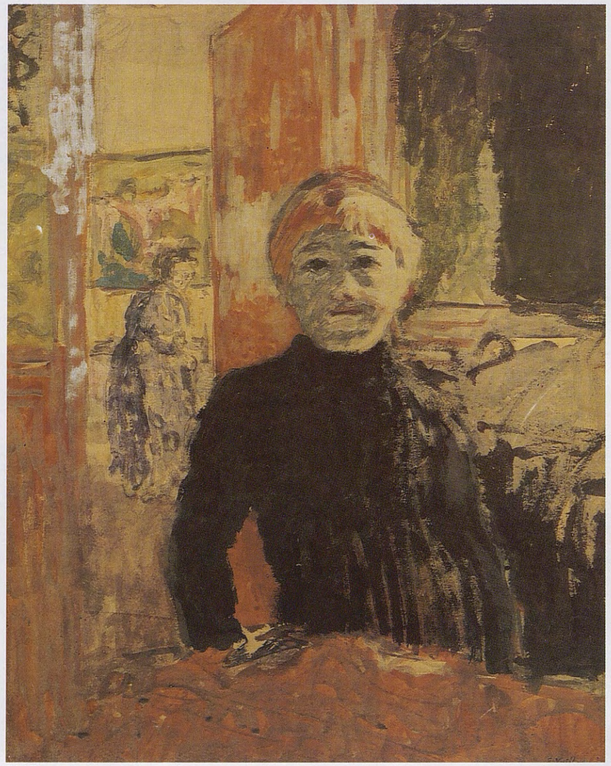
A somewhat unconvincing sketch, despite Vuillard's attempt at rendering the light on his nephew's face in chiaroscuro. As is clear from the preliminary drawing (see ill.), he put a great deal of thought into this experiment with backlighting. Bonnard was involved in similar research at this time, as evinced by his painting, *The Game of Patience* (see ill.).



E. V., preparatory drawing for *Jacques Roussel by an Open Door*, graphite on paper, 14.5 x 11.1cm. Private collection.



Pierre Bonnard, *The Game of Patience*, c. 1909, oil on canvas. Private collection.



IX-17



IX-18

IX-18
Jacques Roussel at Table

1909
Glue-based distemper on paper,
49.5 × 56 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Poyet, Paris – The Mayor Gallery, London, 1955 – Current whereabouts unknown.

Description: *A small boy seated at a table against a brown and ochre background, with a pinkish napkin pinned to his green jumper. On the table is a speckled blue plate and, in the foreground, a tall bottle with a blue wax seal and a label that shades into the grey of the tablecloth; both greys are largely defined by the paper ground, as is the plain half-tone of the sitter's face.* (AC)

IX-19
Oranges on a Plate

1909
Oil on cardboard, 14 × 10 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Galerie Georges Moos, Geneva – Ed Troester, Geneva, c. 1949 – Private collection, Switzerland.

Exhibitions: Berne, Kunsthalle, 1946, no. 85 – Basle, Kunsthalle, 1949, no. 258.

Description: *Some oranges strike a bright note on the grey tablecloth, with a figure in the background.* (AC)

IX-20
Green Apple

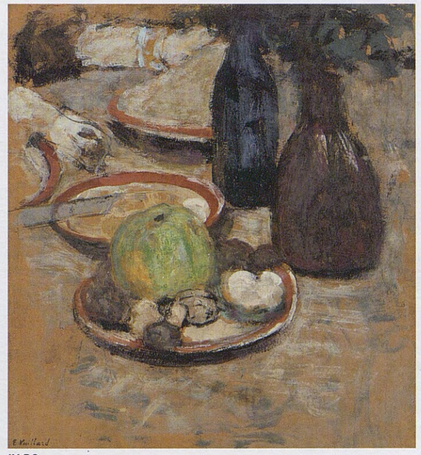
c. 1909
Glue-based distemper on paper, mounted on cardboard, 40 × 36.8 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Sale, Sotheby's, New York, 17-18 Nov. 1998, lot 221 (col. ill.) – Current whereabouts unknown.

Description: *A lamplit table, waiting to be cleared. In the frontmost of three plates decorated with reddish-brown borders is a large green apple with an orange-yellow highlight on its left side, set round with purple fruit and a half apple. Further back are a grey bottle and a purple vase with a sprig of greenery, and, at top left, two rolled-up napkins.* (AC)



IX-19



IX-20



IX-21

IX-21
Annette at table

c. 1909
Pastel on paper, 19 × 17 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Munich, Haus der Kunst, 1968, no. 160 – Paris, Orangerie, 1968, no. 112.

Bibliography: Salomon 1968, p. 194 (col. ill.).

Description: *A three-quarters profile of Annette Rousel on a beige ground. Wearing a pink napkin tucked into the collar of her smock, she sits on the far side of a dinner table that fills the entire foreground.* (JS)

IX-22
The Breakfast Table

c. 1909
Pastel on beige paper, 26.7 × 31.9 cm
Signed, lower right: *E Vuillard*
Musée du Louvre, Paris, R.F. 36820

Provenance: Artist's studio – Claude Roger-Marx, Paris; Mme René Asselain (née Roger-Marx) Paris – Asselain gift to the Musée du Louvre, Cabinet des Dessins, Paris, 1978; sent to Musée d'Orsay in 1986; Musée du Louvre, Département des Arts Graphiques, Paris.

Exhibitions: Paris, Brame, 1953, no. 10 [*La Table servie*] – Paris, Louvre, 1980-81, no. 50 (ill.).

Bibliography: Roger-Marx 1948c, col. pl. 51 – Monnier 1985, no. 261, pp. 32 (col.ill.), 216 (ill.), 217.

Description: *The table takes up most of the composition. Madame Vuillard's torso, in a red dressing-gown, appears at top centre against an ochre wall. Grey paper support.* (JS)

IX-23
Dinner by Lamplight, Rue de Calais

c. 1909
Glue-based distemper on paper, mounted on canvas, 65.5 × 64.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Girard, Paris – Robert E. Ricksen, Palm Beach (Florida) – Sale, Sotheby's, New York, 21 Oct. 1971, lot 113 (col. ill.), bought in – Sale, Christie's, New York, 21 May 1981, lot 618 (col. ill.) – JPL Fine Arts, London, and James Kirkman, London – Royal Fine Arts, Geneva – E. J. Van Wisselingh, Amsterdam – Current whereabouts unknown.

Exhibitions: Paddington, Stadia Graphics Gallery, 1981, no. 3 – Sandton, Goodman, 1981, p. 94 (col. ill.) – Melbourne, Tolarno Galleries, 1981, no. 1 (col. ill.) – London, JPL, 1985, no. 8 (col. ill.) – Salzburg, Salis, 1985, no. 29 (col. ill.).

Description: *A dining-room with shadowy brown walls in dim green light. Two lamps with yellow shades cast their glow on a long table set for a meal that appears to have just ended. A male figure is seated on the left and a woman in a red blouse in the centre. A quick sketch.* (AC)



IX-22



IX-23



IX-24

IX-24
The Oil Lamp on the Table

c. 1909
Glue-based distemper on paper, mounted on hardboard, 30.3 × 20 cm
Stamp 1, lower right
The Dixon Gallery and Gardens, Memphis (Tennessee), Collection of The Dixon Gallery and Gardens, 1996.2.18

Provenance: Artist's studio – Hallsborough Gallery, London – Sale, Sotheby's, London, 24 April 1963, lot 83 (ill.) – Arthur Tooth & Sons, London – H. W. Ritchie, United States, 1963 – Gift from Montgomery H. W. Ritchie to the Dixon Gallery and Gardens and Museum purchase, Memphis, 1996.

Description: *A book, a carafe and an oil lamp with a yellow shade. Purple shadows. Blue and black background.* (AC)

IX-25
Woman Reading

1910
Glue-based distemper on paper, mounted on canvas, 76 × 76 cm
Signed, lower left: *E. Vuillard*
Kunstmuseum Winterthur, Winterthur (Switzerland), Inv 893

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (no. stock 18357, *La Liseuse*), 27 Oct. 1910, 1,000 F – Paul Vallotton, Lausanne (Switzerland), 31 Dec. 1916, part of a lot – Hans Reinhart, Winterthur – Reinhart gift to the Kunstmuseum, Winterthur, 1958.

Exhibitions: London, Grafton, 1911, no. 327 – Paris, Bernheim-Jeune, Feb. 1911, no. 2 – Winterthur, Kunstmuseum, 1916, no. 191 – Berne, Kunsthalle, 1946, no. 72 – Winterthur, Kunstmuseum, 1949, no. 232 – Milan, Palazzo Reale, 1959, no. 60 (ill.) – Wolfsburg, Stadthalle, 1961, no. 174 – Zurich, 1964, no. 154.

Bibliography: Chastel 1954, p. 46 (ill.) – Russoli 1966, pl. 15 – Dugdale 1967a, pl. 15 – Russoli, Martini 1973, pl. 15 – Koella 1976, no. 970 (ill.) – Koella, Schwartz 1991, p. 39 (col. ill.).

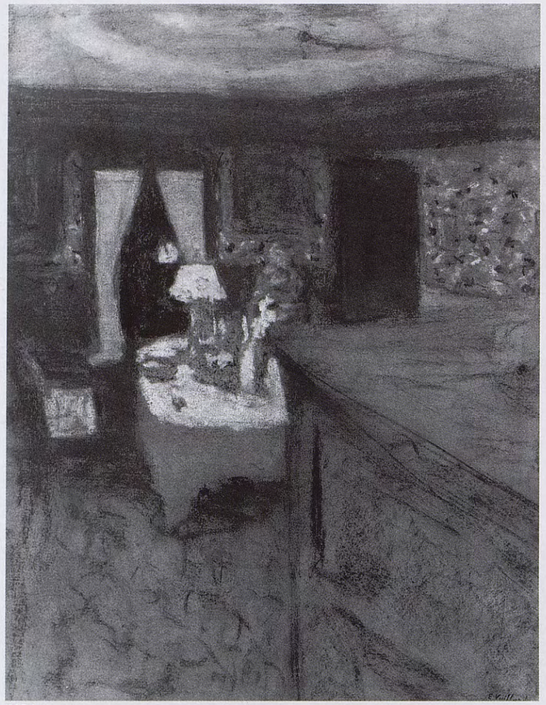
Description: *Three-quarters view of a bespectacled Madame Vuillard in a striped housecoat, going over her accounts at a table set for breakfast. Behind her is a fireplace with a pair of matching oil lamps.* (JS)

Woman Reading displays all the early signs of Vuillard's full-blown late style. Its mottled textures unfold reality, so absolute is his grasp of matter, and the presence of time itself is manifest in the slumbering iridescence of the objects on the table. The blue porcelain teapot, the silver basket, the pink marble of the fireplace have a stunning 'presence'; the glue-based distemper, as a rule ill-suited to rendering minutiae, imparts a brilliant sheen to them all. The light striking the bread on the right brings Vermeer to mind: indeed, the sitter's contemplative attitude and concentration distinctly belong to the 'Vermeerian' tradition. The air circulates almost palpably within this exact square. Whatever it is she is doing – going over her household accounts or perusing a book – Madame Vuillard is depicted here in one of the artist's finest tributes to his mother.



E. V., preparatory drawing for *Woman Reading*, graphite and ink on paper, 9.8 x 11.2 cm. Private collection.

IX-25



IX-26



IX-27

IX-26
The Orange Lampshade

1909
Pastel on paper, 63 × 48 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Knoedler, New York, 1983 – Current whereabouts unknown.

Description: *An oil lamp on a table, casting a golden light on the tablecloth and a pink glow on the ceiling. The lampshade is reflected in one of the panes of the window framed by white curtains in the background. A woman in purple stands on the right, dimly visible against the green wallpaper. In the foreground, the corner of a chest of drawers or sideboard appears to thrust up against the table. On the floor is a rug streaked with red.* (JS)

IX-27
The Window, Rue de Calais

c. 1909
Oil on cardboard, 48 × 26.3 cm
Stamp 1, lower right
Kunstmuseum Winterthur, Winterthur (Switzerland), Geschenk von Beat Wolfer, Marianne Wolfer und Silvia Largo Wolfer, 2000, Inv. Nr. G.2000.17

Provenance: Artist's studio – Wildenstein, New York – Sale, Sotheby's, London, 23 June 1948, lot 150 – Heinrich Wolfer, Winterthur; Wolfer collection, Winterthur – Wolfer gift to the Kunstmuseum, Winterthur.

Exhibition: Winterthur, Kunstmuseum, 1991, p. 104 (col. ill.).

Description: *In the right foreground, the brown frame of a rocking chair stands out sharply against the edge of a red rug and a parquet floor bathed in blue reflections. In the background is an open window, the right side of which is silhouetted against the light; greenish-yellow foliage beyond the cast-iron window-railing is reflected in the tall pane on the left. In the distance can be seen brightly gleaming beige facades and slate roofs under a grey-blue sky.* (JS)



IX-28



IX-29

IX-28
Madame Vuillard at Her Sewing Machine

c. 1910
Glue-based distemper on paper, mounted on canvas, 42 × 65 cm
Stamp 1, lower right
Art market, London

Provenance: Artist's studio – Yves Doornic, Paris, 1945 – Sale, Hôtel Drouot, Paris, 4 July 1949, lot 71, bought in – André Emmerich Gallery, New York, 1955 – Sale, Galerie Motte, Geneva, 27 Sept. 1958, lot 240 (ill.), bought in – Sale, Sotheby's, London, 28 June 1961, lot 72, bought in – Sale, Galerie Motte, Geneva, 18 Nov. 1961, lot 166 (col. ill.) – Private collection, Geneva – Sale, Christie's, London, 27 June 2000, lot 172 (col. ill.) – Connaught Brown, London.

Description: *An elevated view of a woman in a brown blouse and green dress working at her sewing-machine, which is delineated in brown with a fine-tipped brush. The room is splashed with bright patches of daylight coming in through the window, and ochre accents can be seen on the seamstress's chair, the side of the sewing-machine and the dark-red armchair in the foreground. The latter stands out all the more vividly amid the surrounding greys and the green ground of the paper, which shows through on the parquet floor. Visible in the lower left corner is the edge of a white sofa trimmed with red. A rough sketch.* (AC)

IX-29
Madame Vuillard Reading, Rue de Calais

c. 1910
Glue-based distemper on paper, mounted on canvas, 49.5 × 57.5 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Jacques Dubourg, Paris – Sale, Galerie Charpentier, Paris, 3 June 1954, lot 82, bought in – Arthur Tooth & Sons, London – Galerie Mouradian et Vallotton, Paris, 1955 – Private collection, France, 1989.

Description: *Profile view of Madame Vuillard seated reading a newspaper by a window, through which the red façades of houses across the road can be seen. Daylight enlivens the yellow ties on the mauve curtains and quickens the colours of the rug, the chest of drawers on the left, the streak of yellow on the curtains and the purple accent on the wardrobe. Several items of furniture are reflected in the wardrobe mirror.* (AC)

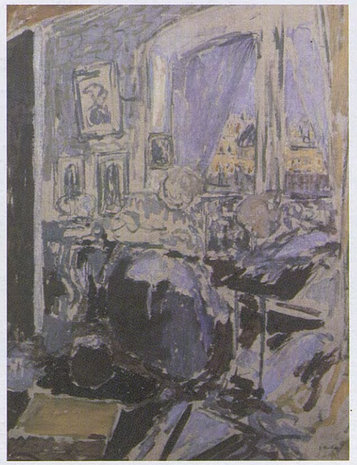
IX-30
Madame Vuillard Sewing by the Window

c. 1910
Glue-based distemper on paper, mounted on canvas, 65.1 × 50.2 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Hallsborough Gallery, London – Sale, Christie's, London, 19 June 1964, lot 32 (ill.), bought in – Sale, Sotheby's, New York, 6 April 1967, lot 41 (ill.), bought in – Sale, Christie's, New York, 12 Dec. 1968, lot 63 (ill.) – Allan Rich Gallery, New York – Sale, Christie's, New York, 18 Oct. 1977, lot 25 (ill.), bought in – Sale, Christie's, New York, 10 May 1978, lot 78 (ill.) – Sale, Sotheby's, London, 2 Dec. 1987, lot 106 (col. ill.) – Galerie de la Présidence, Paris – Sale, Sotheby's, New York, 9 Nov. 1994, lot 145 (col. ill.), bought in – Private collection, United States.

Exhibition: London, Hallsborough, 1965, no. 35 (col. ill.).

Description: *A woman (Madame Vuillard) sewing in front of a window in a sketchy interior rendered in cold blue, green and black. In the foreground is a table with a yellow book; on the left, a door standing ajar. There are glints of white in the small mirror fixed to the window-frame, and through the window itself bright golden buildings strongly offset by the purple curtains can be seen.* (AC)



IX-30


IX-31

IX-31
Woman Sewing in Front of a Window

1910
Oil on paper, mounted on canvas,
55 × 74 cm
Signed and dated, lower right:
E Vuillard 1910
Private collection, Paris

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18303, *La Couseuse devant la fenêtre*), 10 Oct. 1910, 1,000 F – Georges Hasen, St. Petersburg (Russia), 3 Jan. 1911, 2,600 F – Sale, Hôtel Drouot, Paris, 1 June 1932, lot 54 (ill.) – Mme Stewart, 40,000 F – Sale, Hôtel Drouot, Paris, 10 June 1937, lot 64 – Paul Rosenberg, Paris, 27,000 F – Private collection, Paris.

Exhibitions: St. Petersburg, Institut français, 1912, no. 84 – Brussels, Palais des Beaux-Arts, 1938, no. 90 (ill.).

Bibliography: Salomon 1961, p. 104 (ill.).

Description: *Profile view of Madame Vuillard sewing in front of a window through which several houses can be seen. On the right are a pair of nesting tables and a wardrobe with a mirror in which the opposite end of the room is reflected.* (JS)

IX-32
My Mother Reading

1911
Pastel on paper, 103 × 64 cm
Signed, lower right: *E. Vuillard*
Ny Carlsberg Glyptotek, Copenhagen,
SMK R.114

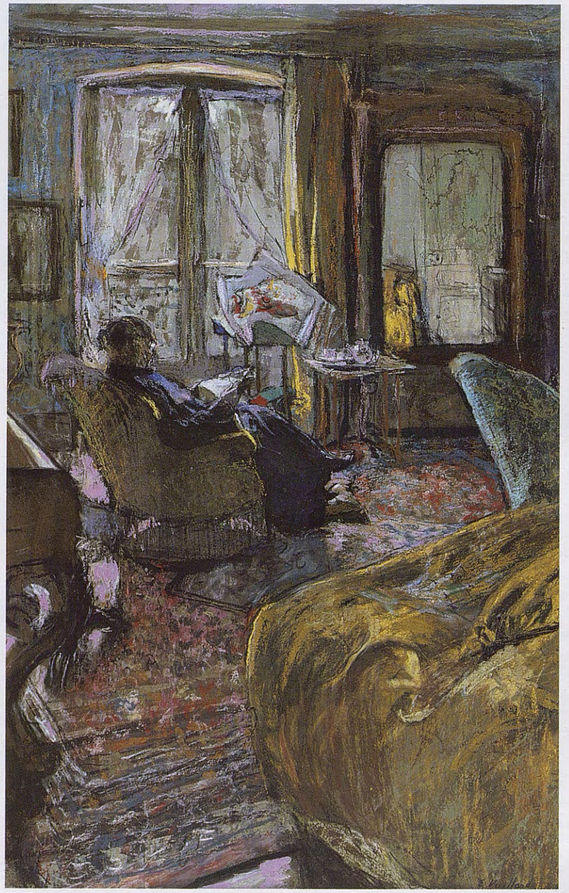
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19218, *Ma mère lisant*), 22 March 1912, 1,000 F – Johannes Rump, Denmark, 29 May 1914, part of a lot – Johannes Rump bequest to the Statens Museum for Kunst, Copenhagen, c. 1929; deposited with the Ny Carlsberg Glyptotek, Copenhagen, 1952.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 5 – Copenhagen, Kunstnernes Efternaarsudst, 1916, no. 70 – Copenhagen, 1924, no. 194 – Copenhagen, Statens Museum for Kunst, 1939, no. 133.

Bibliography: Swane 1929, p. 61, no. 114 – Poulsen 1953, p. 76 – Rostrup 1958, p. 56, no. 943a; 1977, p. 49.

Description: *Profile view of the artist's mother sitting in her bedroom, reading a newspaper in front of a window through which the trees in the square below can be seen. On the left is a piano seen from the side; on the right, the foot of a sofa and, in the shadowy right background, a wardrobe, its mirror reflecting a well-lit area on the other side of the room.* (JS)

Vuillard must have gained a great deal of self-confidence to give such a title to this large pastel. A few years earlier, he would simply have called it *Interior, Woman Reading* or *La Lecture*, readily inclined to hide behind an impersonal title. One is immediately struck by the heavily distorted angle of vision: the piano and the sofa thrust their intrusive presence into the foreground, while the mass formed by Madame Vuillard and her armchair appears to recede towards the window. The artist makes liberal use of the huskier tones of his palette: excessively aggressive mauves and yellows vie with each other within a space characterized by vigorous lines.


IX-32


IX-33


IX-34

IX-33
Madame Vuillard Reading a Newspaper

1912; reworked in 1917
Glue-based distemper on cardboard,
89 × 73.5 cm
Signed and dated, lower right:
E Vuillard 17
Private collection, United States

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19299, *Le Châle rouge*), 13 April 1912, 1,000 F – Alphonse Kahn, Saint-Germain-en-Laye (France), 14 April 1912, in exchange for no. VIII-366, plus 1,000 F – Jos Hessel, Paris, 1917 – Charles W. Engelhard, Far Hills (New Jersey) – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 25 – New York, Wildenstein, Oct.-Nov 1964, no. 52 (ill.); 1972, no. 71 (ill.).

Description: *The artist's mother seen in three-quarters profile, seated in an armchair, reading. She has her spectacles on and is holding her left hand to her mouth. On the table in the foreground is the wherewithall for her tea. Daylight slanting in from the right.* (JS)

IX-34
Interior with Three Figures

1910
Glue-based distemper on paper, mounted on canvas, 59 × 46.5 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Lisette Choremi, Geneva – Sale, Galerie Motte, Geneva, 17 June 1966, lot 32 (ill.), bought in – Sale, Palais Galliera, Paris, 14 June 1967, no. 102 (ill.), bought in – Stephen Hahn, New York – Private collection, United States.

Description: *In the foreground is a man in grey seen in profile, ensconced in an armchair, and seated opposite him, a woman in a red blouse, bent over her sewing, next to a lamp. The light from the lamp brightens the yellow wall behind it, the lamp itself being reflected in the slightly angled wardrobe mirror on the right, as is a lady in blue seated by a yellow bed further back, whose presence in the room would not otherwise be seen.* (AC)

IX-35
In Front of the Window, Rue de Calais

1910
Glue-based distemper on paper, mounted on canvas, 103 × 73 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – E. J. Van Wisselingh, Amsterdam, 1966 – Private collection, New York.

Exhibitions: Paris, Brame, 1953, no. 24 – Amsterdam, Van Wisselingh, 1966, no. 21 (ill.).

Description: *Grey daylight pouring in through a window, colouring the yellow-ribboned curtains and highlighting the edge of a table and the outlines of two figures. On the right sits a woman (Madame Villard mère) in a reddish-brown dress with a patch of bright red on it; on the left is a sketchily rendered man in grey (Alexandre Vuillard). A red rug under the table, a dark mirror on the edge of the window embrasure.* (AC)


IX-35



IX-36

IX-36
Madame Vuillard, Rue de Calais

c. 1910
Pastel on paper, 65 × 48 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – Galerie Berès, Paris, 1993.

Exhibition: Stuttgart, Kunsthaus Bühler, 1996 p. 41 (col. ill.).

Description: *The artist's mother seen almost full-face in a black bonnet, sitting on a chair with her hands clasped and her back to a sketchily rendered window on the right. Two cushions create a pale pink and bright red harmony beneath her sewing-table. Yellow streaks on the curtains and the rug and a bright patch of daylight on the arm of the rocking chair further enhance the composition.* (JS)



IX-37

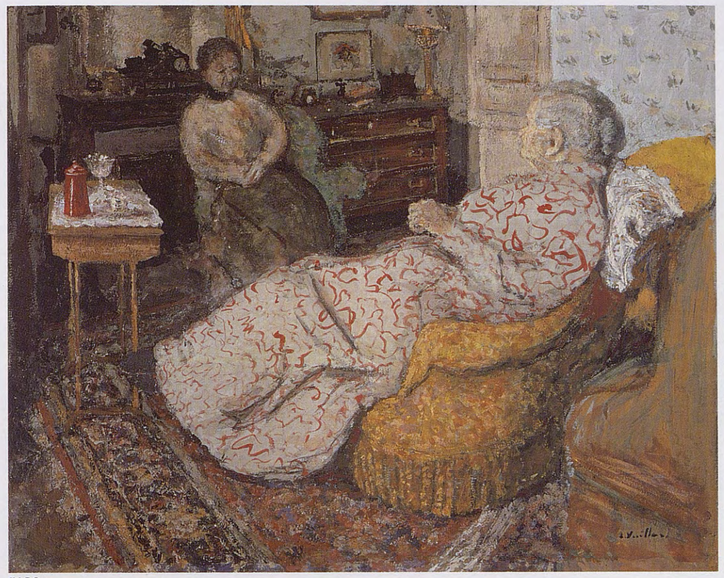
IX-37
The Conversation (study)

1911
Glue-based distemper on paper, mounted on canvas, 47 × 64 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris, 1942 – Whitney Straight, London – Sale, Sotheby's, London, 28 June 1961, lot 26 (ill.) – Stephen Hahn, New York, 1961 – Wally Findlay, New York, c. 1963 – Acquavella, New York, 1980 – Sale, Sotheby's, New York, 21 May 1981, lot 543 (col. ill.) – Current whereabouts unknown.

Exhibitions: New York, Hahn, 1961 (ill.) – Southampton, Parrish Art Museum, 1963 (col. ill.) – New York, Findlay, 1968, p. 57 (col. ill.) – St. Tropez-Lausanne, 2000-01, no. 58, p. 117 (col. ill.).

Description: *Profile view of Madame Vuillard dressed in a grey and red floral housecoat and seated in a yellow armchair. At the centre of the room is a second woman, sitting next to a small table with her back to a black fireplace.* (JS)



IX-38

IX-39
Madame Vuillard in a Red Housecoat

c. 1911
Oil on canvas, 65 × 54 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Girard, Paris – Private collection, France.

Description: *An elderly woman in a red housecoat, her head turned to the right, seated in a green and yellow armchair with a cloth flecked with mauve draped over the back. She is surrounded by furniture, and the room she sits in is partly in shadow on the right. In the background is a brown chest of drawers, its grey top covered with various light-hued objects whose bright accents stand out sharply against the yellow wall. On the right are a green chair and the corner of a fireplace; on the floor, a red carpet and, on the left, ochre parquet shading into grey. In the foreground is the back of an armchair upholstered in green with black stripes; and in the left middle-ground, a nesting table with a red cloth draped over it. The paint on the sitter's face and on the brown dresser is worked fairly thickly, contrary to Vuillard's usual practice.* (AC)

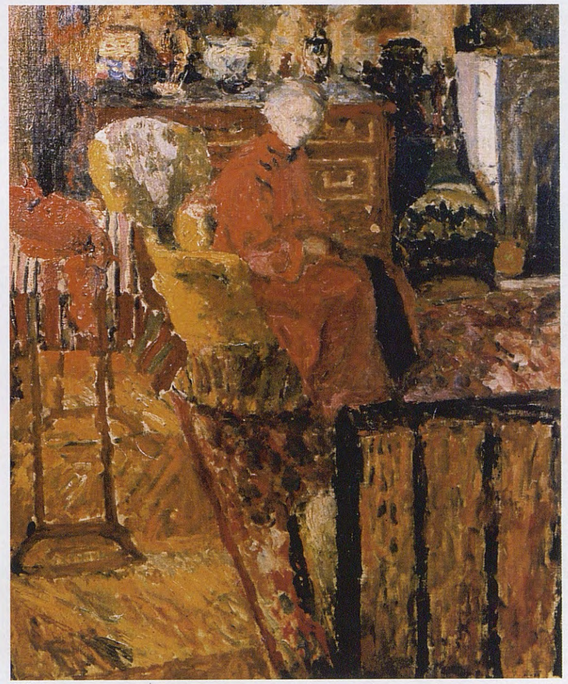
IX-38
The Conversation

1911
Glue-based distemper on cardboard, mounted on a cradled panel, 44 × 55 cm
Signed, lower right: *E. Vuillard*
Private collection, Great Britain

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (no. 19297, *La Conversation*), 13 April 1914, 500 F – Ziegler, Paris, 11 June 1921 – Lucy Vauthrin, Paris, 1938 – Returned to Ziegler, Paris – Art-Mel, Paris, 1977 – Sale, Christie's, London, 27 June 1978, lot 43 (col. ill.) – Thomas Gibson Fine Art, London – Collection of Miles, Sebastian and Hugh Gibson, London – Private collection, Great Britain.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 178.

Bibliography: Basler, Kunstler 1929, pl. 59 – Gibson 1980, pp. 12, 13 (col. ill.).



IX-39



IX-40



IX-41



IX-42

IX-40
Madame Vuillard Opening a Drawer

c. 1911
Oil on canvas, mounted on cardboard, 48 × 85 cm
Stamp 1, lower left
Private collection, Germany

Provenance: Artist's studio – The Mayor Gallery, London – Lefevre, London – Sir Albert Adeane, London – Sale, Sotheby's, London, 29 Nov. 1972, lot 29 (col. ill.) – K. B. Hegewisch, Germany – Private collection, Germany.

Exhibition: London, Wildenstein, June 1948, no. 30.

Description: *The artist's mother in a red dress against a white and blue background. A roughly sketched composition.* (JS)

IX-41
Madame Vuillard in a Housecoat

c. 1911
Oil on cardboard, 45 × 39 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Lefevre, London, 1955 – A. Farquhar, Scotland (Great Britain), 1956 – Private collection.

Exhibitions: Paris, Brame, 1953, no. 6 [*En peignoir grenat*] – London, Lefevre, May-June 1956, no. 22 (ill.).

Description: *Profile view of an elderly woman in a brown housecoat, standing in what looks like a kitchen. Pure black background, light-grey utensils, ochre-coloured parquet floor. Painted in strongly diluted oils that are somewhat faded in places, with some impasto on the front of the housecoat, the face and the background. The grey-green cardboard shows through in the half-tones.* (AC)

IX-42
Madame Vuillard Embroidering

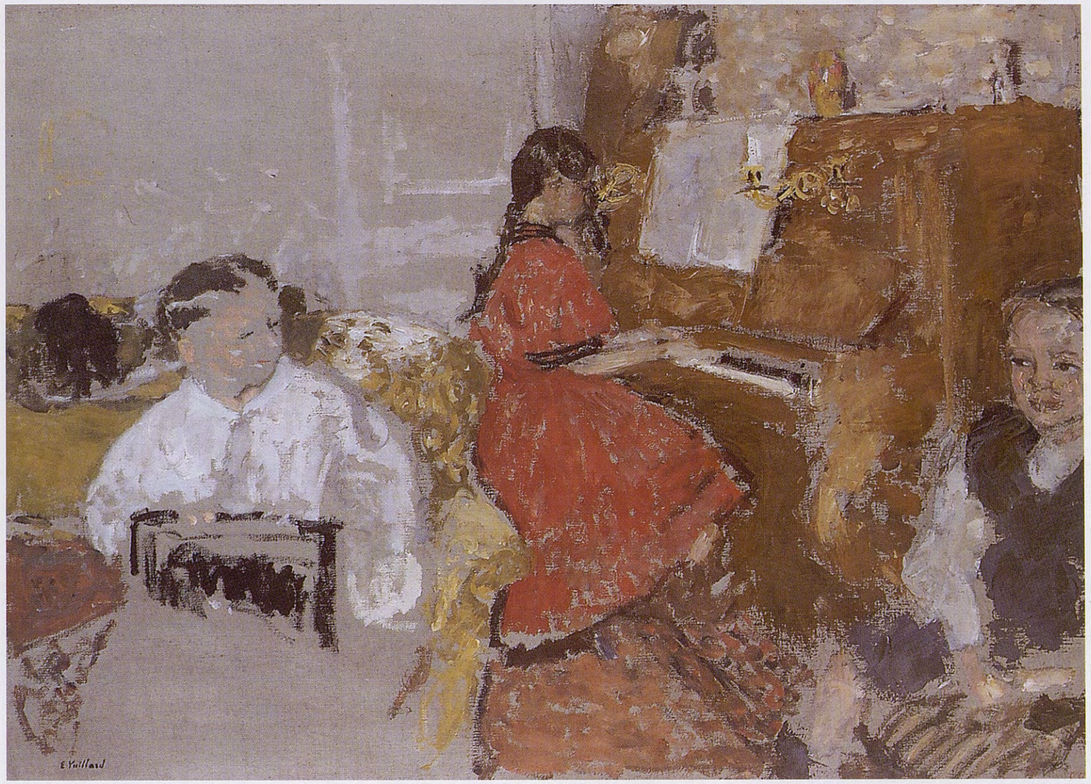
c. 1911
Oil on cardboard, 48 × 37.5 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Artist's studio – Alfred Daber, Paris – Brochier, Lyons (France) – Wildenstein, New York – Paul Mellon, United States – Sale, Christie's, New York, 15 Nov. 1983, lot 29 (col. ill.) – Private collection.

Exhibition: Glasgow-Sheffield-Amsterdam, 1991-92, no. 81, p. 21 (col. ill.).

Bibliography: Chastel 1946, p. 91(ill.).

Description: *A three-quarters view of the artist's mother seated on the left, in front of a piano with shiny brass candle-holders. Her spectacles are balanced on her nose and she holds an embroidery frame in her left hand.* (JS)



IX-43

IX-43
Annette at the Piano

c. 1910
Oil on canvas, 59.1 × 81 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 9 June 1967, lot 59bis (col. ill.) – Prince Abdorreza Pahlavi, Paris; Djahanguir Riahi, Paris – Sale, Sotheby's, London, 29 Nov. 1988, lot 53 (col. ill.), bought in – Sale, Sotheby's, New York, 11 May 1994, lot 52 (col. ill.), bought in – Sale, Hôtel George V, Paris, 19 Dec. 1994, lot 38 (col. ill.), bought in – Private collection.

Description: *Annette seen in profile, wearing a red dress trimmed with black and with her dark hair in a plait, is seated at an ochre piano with yellow candle-holders. Madame Vuillard, dressed in grey, sits in a yellow-patterned armchair on the left; her head and dress are rendered sketchily, with the grey under-painting modulating the tones of her garment and showing through extensively in the background. In the lower right, Jacques Roussel can be seen in a jumper and shirtsleeves. The brown, blue-patterned rug is visible in two places.* (JS)



Paul Cézanne, *The Ouverture to Tannhäuser*, 1868-69, oil on canvas. Hermitage Museum, St. Petersburg.

Depicting an obligatory ritual of all middle-class evenings – the well-behaved children of the house doing their scales – this scene is sketched with wit and affection. Madame Vuillard shows her satisfaction at hearing the progress made by her granddaughter, Annette. Cropped by the picture plane, Jacques bears the ordeal in silence on the far right. The somewhat comical woodenness of the group strongly brings to mind an early painting by Cézanne, *The Overture to Tannhäuser* (see ill.), which belonged to Ambroise Vollard before entering the Morozov collection in Moscow in 1908.



IX-44

IX-44
The Bedroom in the Morning

c. 1910
Glue-based distemper on paper, mounted on canvas, 39.5 × 64 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Exhibition: Munich, Kunstverein, 1959, no. 50 (ill.).

Description: *A bedroom, with light slanting through the window between a wardrobe mirror reflecting the yellow bedspread on the right, and a dark-green door opening on to a dark, second room in the centre background. On the left, a woman in grey bends over a grey garment with thick folds draped over the back of a large yellow armchair in front of an ochre piano with lighter patches. The daylight 'devours' the sewing-table in front of the window, while heightening the yellow of the cushion and the chair standing next to it.* (AC)

IX-45
Madame Vuillard Sewing

c. 1910
Oil on cardboard, 28 × 21 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Girard, Paris – M. Bury, Paris – Galerie Daniel Malingue, Paris, 1984 – Sale, Sotheby's, London, 26 June 1985, lot 126 (col. ill.), bought in – Current whereabouts unknown.

IX-46
Madame Vuillard by Her Window

1912
Pastel on paper, 75.5 × 60 cm
Stamp 1, lower right
Current whereabouts unknown

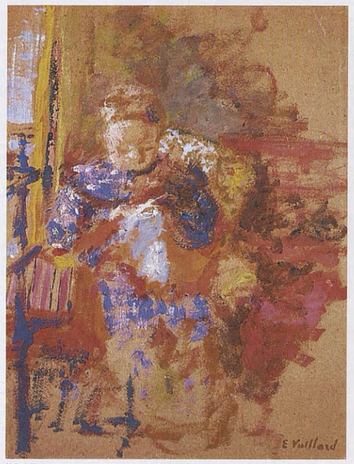
Provenance: Artist's studio – Sale, Sotheby's, New York, 15 Jan. 1958, lot 79 – Current whereabouts unknown.

Description: *An elderly woman (Madame Vuillard) in a light-coloured shawl, her hands clasped in her lap, gazes through a window, perhaps at a small green and red patch in the road beneath the bright, bare branches of the trees in the square below. In the foreground is her sewing-table and a pink ribbon shining brightly in the box placed on top of it. Mauve light, especially pronounced on the window railing. A yellow curtain runs along the right edge of the composition.* (AC)

IX-47
The Window, Rue de Calais

c. 1912
Pastel on paper, mounted on cardboard, 60.5 × 45.8 cm
Stamp 1, lower right
Current whereabouts unknown

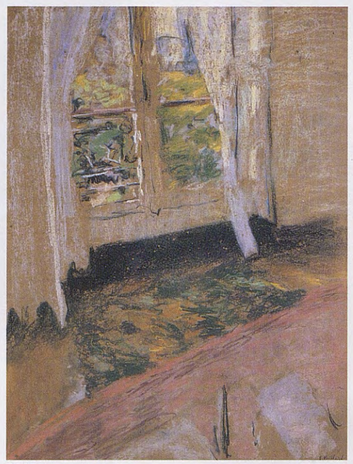
Provenance: Artist's studio – Louis Carré, Paris – Sale, Sotheby's, London, 26 March 1986, lot 321 (col. ill.) – Current whereabouts unknown.



IX-45



IX-46



IX-47



IX-48



IX-49



IX-50

IX-48
The Sewing-Box

c. 1912
Oil on paper, mounted on canvas, 37.5 × 26.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Charles-Auguste Girard, Paris – P. Valenilla, Venezuela – Sale, Sotheby's, New York, 9 Nov. 1967, lot 108 (ill.), bought in – Maxwell Davidson III, New York – Sale, Sotheby's, London, 13 April 1972, lot 42 (ill.) – Maurice Laffaille, Paris – Sale, Palais Galliera, Paris, 7 June 1973, lot 5 – Current whereabouts unknown.

Description: *An open sewing-box by the window on the left, with a thick curtain drawn back on the right. The composition is an exercise, a pretext for juxtaposing broad strokes of colour that bring the artist's entire palette into play.* (AC)

IX-49
View from the Window, Rue de Calais

c. 1910
Oil on canvas, 41.3 × 27 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 10 March 1944, lot 71 – J-J. Lioté, Paris – Current whereabouts unknown.

IX-50
Street in the Rain

c. 1910
Pastel on paper, 78 × 49 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Kyra Gérard, Paris, 1972 – Current whereabouts unknown.

Description: *A curious perspective view of a road seen from a window. Silhouettes of passers-by with umbrellas, a horse-drawn carriage, a few motor cars. A composition in a somewhat 'Japanese' vein.* (JS)

IX-51
Street

c. 1910
Pastel on paper, 31 × 17 cm
Stamp 4, lower right
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Sale, Drouot-Montaigne, Paris, 26 March 1990, lot 4 (col. ill.), bought in – Current whereabouts unknown.



IX-51



IX-52

IX-52
Square Berlioz

c. 1915
Glue-based distemper on paper, mounted on canvas, 75 × 99 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Galerie Berès, Paris – Matthiesen Fine Art, London – Sale, Finarte, Milan, 25 Nov. 1965, lot 61 (col. ill.) – Beyeler, Basle (Switzerland) – Sale, Galerie Motte, Geneva, 28 June 1969, lot 376 (col. ill.), bought in – Sale, Hôtel George V, Paris, 18 June 1974, lot 98 (ill.), bought in – Sale, Christie's, London, 28 June 1982, lot 13 (col. ill.), bought in – Sale, Phillips, New York, 13 May 1985, lot 91 (col. ill.) – Galerie de la Présidence, Paris – Galerie Hopkins-Thomas-Custot, Paris – Private collection, United States.

Exhibitions: London, Matthiesen, 1962, no. 28 (ill.) – Rotterdam, Boijmans Van Beuningen, 1963, no. 111 – Hamburg-Frankfurt-Zurich, 1964, no. 58 (ill.) – Basle, Beyeler, 1966, no. 46 (col. ill.) – Munich, Haus der Kunst, 1968, no. 143 (ill.), not exhibited – Basle, Beyeler, 1975, no. 77 (col. ill.).

Description: *A vigorous jotting of a yellow impression – the roadway – juxtaposed with a grey impression – the pavement – and with contrasting flowerbeds in the centre of the square. Grey patches indicating the silhouettes of passers-by; a bold strip of shadow underlining the perimeter of the circular pavement in bright sunlight.* (AC)

Traditionally dated to around 1910, this minor painting needs to be reassigned to *circa* 1915. For one thing, the square is seen from the second floor of 26 rue de Calais, to which Vuillard moved in 1913; for another, the perimeter of the garden in the place Vintimille is clearly tarmacked here, subsequent to its being torn up to construct storage and meeting premises for the district's street sweepers. A photograph taken by Vuillard at the time (see ill.) shows the extent of the construction work, which began in the second year of The First World War.



E. V., Works in place Vintimille, 1915, photograph. Private collection.



IX-53

IX-53
The Carryall

c. 1910
Glue-based distemper on paper, mounted on canvas, 33 × 44 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *A black horse-drawn carriage stopped before an ill-defined wall on an empty road plunged in grey shadows. Yellow-looking wheels; bright patches on the horse and on the front of the carriage. Extensive craquelures in the glue base. The yellow ground is used to good effect throughout.* (AC)

Anton C. R. Dreesman, Amsterdam – Sale, Christie's, London, 9 April 2002, lot 56 (col. ill.) – Current whereabouts unknown.

Description: *View from the artist's window. On the right is the edge of the Square Berlioz with the bare canvas showing through; on the left, a yellow omnibus forming a bright patch against the murky grey of the road. A broadly worked sketch.* (AC)

IX-54
The Omnibus, Place Vintimille

c. 1910
Oil on canvas, 41 × 24 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – The Mayor Gallery, London – John Adams Fine Art, London – Peter Matthews Gallery, London – Sale, Sotheby's, London, 29 June 1972, lot 93 (ill.), bought in – Sale, Sotheby's, London, 2 July 1980, lot 211 (ill.) – Dr.



IX-54

IX-55
Building at 6 Place Vintimille

c. 1910
Oil on canvas, 41.3 × 27 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Arnoé, Paris – Sale, Sotheby's, London, 30 April 1969, lot 75 (ill.), bought in – Sale, Sotheby's, London, 1 July 1970, lot 66 (ill.), bought in – Sale, Sotheby's, London, 4 July 1973, lot 128 (ill.) – Sale, Sotheby's, London, 19 Jan. 1979, lot 16 (ill.) – Sale, Christie's, New York, 18 May 1983, lot 331 (ill.) – Sale, Christie's, New York, 14 Feb. 1991, lot 34 (col. ill.) – Sale, Sotheby's, New York, 28 Sept. 1994, lot 34 (col. ill.) – Current whereabouts unknown.

Description: *The light-coloured façade of a building seen from the artist's rue de Calais apartment, amid a gamut of greys shading into beige and green tones on the road, the roofs and the sky.* (AC)

The building shown here is the one Vuillard would move to in 1927 and would spend the rest of his life in. He will have had plenty of time to observe it from 26 rue de Calais.



IX-55



IX-56

IX-56
View from the Window

c. 1910
Pastel on paper, 26 × 23 cm
Stamp 4, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A group of houses and a yellow and green square bisected by the central uprights of a window frame. A rudimentary sketch.* (AC)

IX-57
The Orange Awnings

c. 1910
Pastel on paper, 42.5 × 32.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *Dark-green foliage at the centre of the composition, surrounded by patches of vivid sunlight dappling the trees and the greyish-gold shadows on the ground, and blazing brightly on three orange-coloured awnings on the façade of the house across the square.* (AC)

IX-58
View of the Square

c. 1910
Pastel on paper, 63 × 48 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Renou et Colle, Paris – Current whereabouts unknown.

Bibliography: Chastel 1946, p. 88 (ill.).

Description: *Several trees and passers-by outlined in charcoal, with the circular central lawn on the right.* (AC)



IX-57



IX-58



IX-59

IX-59
Winter in Square Berlioz

c. 1915
Pastel on paper, 27 × 22 cm
Stamp 3, lower right
Private collection, Switzerland

Provenance: Artist's studio – Galerie Berès, Paris, 1976 – Samama, Netherlands – Sale, Sotheby's, London, 29 June 1977, lot 285 (ill.), bought in – Galerie Bellier, Paris, 1984 – Katia Pissarro, Paris, 1987 – Galerie Hopkins-Thomas, Paris, 1987 – Private collection, Switzerland.

Description: *A view of the garden of the square and the circular pavement in winter. Grey tree-trunks and branches flecked with brown; pink benches; yellow ground tinted with mauve.* (AC)

This view of the Square Berlioz, one the artist was particularly fond of, is seen from the second floor of 26 rue de Calais, to which he and his mother moved in 1913 from their fourth-floor apartment in the same building. A rather melancholy work, it was quite likely painted in the course of The First World War. Depictions of winter were not Vuillard's forte – one associates him instead with summer holidays – but snow repeatedly appears in his wartime work: recall, for example, the snowy views of Gérardmer in the Vosges (X-6 to X-13, X-15 and X-16, X-18 to X-20) and the mood of gentle desolation they distil. Snow returns in some of his last, openly pessimistic works, such as *Winter Garden with a Peacock* (1939-40, no. XII-427) and *Madame Hessel in the Grounds at Les Clayes, Winter* (c. 1938-40, no. XII-425). A palpable torpor has descended over the winter view in question; the only sign of life in the square is a solitary figure walking in the snow. The delicate combination of pale yellow and mauve has an understated elegance about it.


IX-60

IX-60
The Square after Rain

c. 1910
Pastel on paper, 42 × 53.5 cm
Stamp 1, lower right
Art market, Paris

Provenance: Artist's studio – Wildenstein, New York, 1949 – Galerie Schmit, Paris, 1987 – Galerie de la Présidence, Paris.

Exhibition: Paris, Galerie Beaux-Arts, 1949.

Description: *The trees in the square have their winter look. The colours are particularly strong: green for the circular central lawn, orange for the sandy promenade, yellow for the road, shading into green and grey at the bottom. Mauve façades, with shopfronts forming bright yellow and orange patches.* (AC)

IX-61
The Square in Sunshine

c. 1910
Pastel on grey paper, 25 × 32.5 cm
Stamp 3, lower right
Art market, Paris

Provenance: Artist's studio – Galerie Berès, Paris, 1970 – Samama, Netherlands – Sale, Sotheby's, London, 29 June 1977, lot 290 (ill.), bought in – Galerie Bellier, Paris, 1984 – Galerie de la Présidence, Paris.

Description: *An impression of pink light on the greys and browns of a road; green foliage. A quick sketch.* (AC)


IX-61

IX-62
Small Study of Place Vintimille

c. 1910
Oil on cardboard, 30 × 33 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Renou et Poyet, Paris – Harry M. Goldblatt, New York – Sale, Sotheby's, New York, 7 April 1973, lot 67 (ill.) – W. Douglas Ankerman, Jr., Houston (Texas) – Private collection.

Description: *A hasty jotting in yellow, green and grey.* (JS)

IX-63
Place Vintimille (study)

c. 1910
Oil on canvas, 61 × 70 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris – Galerie Berri-Lardy, Paris – Current whereabouts unknown.


IX-62

IX-64
Foliage

c. 1910
Pastel on paper, 22.5 × 25.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *Grey façades behind variegated green foliage.* (JS)


IX-63


IX-64

IX-65
View of Place Vintimille

c. 1910
Pastel on paper, 65 × 30.5 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris – Current whereabouts unknown.

IX-66
Place Vintimille at Sunset

c. 1910
Pastel on paper, 31.9 × 18 cm
Stamp 4, lower right
Private collection

Provenance: Artist's studio – Renou et Colle, Paris – Comtesse Jean de Polignac, Paris – Kunsthandel Sabine Helms, Munich (Germany), 1979 – Private collection.

Description: *A sketchy rendering of the square and the houses in the rue de Douai in golden sunlight. Blue sky, with a cloud of the same purple hue as the shadows of the houses.* (JS)


IX-65

IX-67
The Garden-Keeper's Shelter

c. 1910
Pastel on paper, 27 × 32 cm
Stamp 4, lower right
Private collection

Provenance: Artist's studio – Alex Maguy, Paris, 1965 – Sale, Hôtel Rameau, Versailles, 12 Dec. 1965, lot 107 – Private collection.

Description: *The square in the rain. Blue and brown winter trees; mauve pavement; a brown, grey-roofed cabin reflected on the wet asphalt.* (AC)


IX-66


IX-67



IX-68

IX-68
The Square in Winter

c. 1910
Pastel on paper, 19.5 × 18 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *A sunset view of brown and mauve branches standing out sharply against grey-blue houses. A lighter façade on the right. White paper.* (JS)

IX-69
Place Vintimille in Winter

c. 1910
Pastel on paper, 25 × 15 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Galerie Berès, Paris, 1970 – Galerie Bellier, Paris, 1984 – Private collection.

Description: *A view of the square, with its green benches and sunlight bathing the houses on the far side. The trees look as if they have been pruned. Grey-blue sky.* (JS)

IX-70
View from the Window, Rue de Calais

c. 1910
Pastel on paper, 32 × 23 cm
Private collection

Provenance: Artist's studio – Claude Roger-Marx, Paris, 1949 – Private collection.

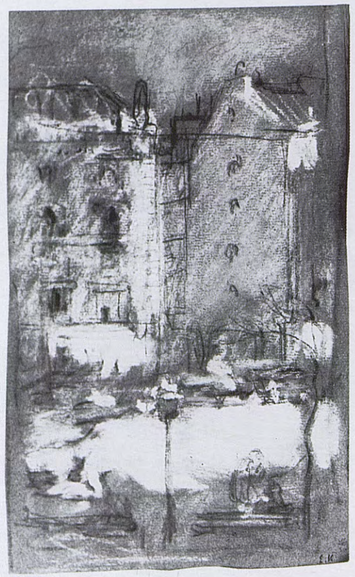
Description: *Grey houses with sunlit gables beneath a cloudy, grey-blue sky. Yellow-green foliage at bottom right. The dark-grey paper support is used to define the window frame, which is flecked with bright red.* (JS)

IX-71
Winter, Impression of Sunlight on Place Vintimille

c. 1910
Pastel on beige paper, 25 × 32 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection – Galerie Bellier, Paris – Private collection.

Description: *The square in dim light, the branches of the trees stripped bare. The sun squarely strikes the façade of the building opposite, glances on several houses on the right, and grazes several of the branches and some areas on the ground.* (JS)



IX-69



IX-70



IX-71



IX-72



IX-73

IX-72
The Square

c. 1910
Pastel on grey paper, 25 × 13.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *Two children silhouetted beneath some thinly worked pale green and yellow leaves, one in white, the other in blue. In the background are several buildings indicated with great delicacy in brown and lighter hues on the bare grey paper support.* (JS)

IX-73
The Square

c. 1910
Pastel on paper with parchment finish, mounted on hardboard, 61.5 × 47 cm
Signed, lower right: *E Vuillard*
Art market, Paris

Provenance: Wildenstein, New York – Joseph Faulkner, Chicago (Illinois) – Hirschl & Adler, New York – Private collection, Princeton (New Jersey) – Sale, Christie's, New York, 13 May 1999, lot 360 (col. ill.) – Galerie Hopkins-Custot, Paris.

Exhibition: Paris, Charpentier, 1948, no. 179.

Description: *A tree forming a green mass in the right foreground, with a brightly lit yellow tree partly visible behind it. Bright accents in the background, enlivening the façades of grey-roofed houses in the rue de Brussels.* (JS)



IX-74

IX-74
Square Berlioz in Winter

c. 1910
Pastel on grey paper, 33.5 × 33 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Sale, Hôtel Drouot, Paris, 28 Oct. 1979, lot 195 (col. ill.) – JPL Fine Arts, London – Sale, Drouot-Montaigne, Paris, 22 Nov. 1987, lot 324 (col. ill.) – Galerie de la Présidence, Paris – Private collection.

Exhibition: London, JPL, 1985, no. 15 (col. ill.).

Description: *Flat, grey houses with slate roofs under a bluish sky, and the greenish-yellow oval of the square in front, with tree branches showing brown.* (JS)

IX-75
Place Vintimille Seen from the Artist's Window

c. 1910
Oil on cardboard, 22 × 29 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Richard Heyd, Neuchâtel (Switzerland) – Fred Uhler, Neuchâtel – Current whereabouts unknown.

Exhibitions: Basle, Kunsthalle, 1949, no. 189 – Neuchâtel, Musée d'Art and d'Histoire, 1956, no. 187; 1975, no. 100.

Description: *A clump of yellow, green and pink foliage blazing under the sun at the foot of the grey house on the left; horizon of rooftops under an overcast sky.* (AC)

IX-76
Place Vintimille

c. 1910
Glue-based distemper heightened with pastel, on cardboard, 50 × 45 cm
Stamp 1, lower right
Musée d'Orsay, Paris, R.F. 2000-28

Provenance: Artist's studio – Renou et Colle, Paris, 1948 – Sale, Hôtel Drouot, Paris, 16 March 1983, lot 212 – Galerie Bellier, Paris – Private collection, France – Musée d'Orsay, Paris, anonymous donation subject to usufruct, 2000.

Exhibition: Paris, Orsay, 2000, no. 25 (col. ill.).

Description: *A distant view of a row of grey-roofed houses under a grey sky divided by a streak of blue. A rough sketch.* (JS)



IX-75



IX-76



IX-77

IX-77
Nude Model with Long Hair

1908
Oil on cardboard, 67 × 54 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A long-haired nude model posing in front of the painting* Square de la Trinité (V-37)*; the harsh natural light makes for almost colourless flesh tones. A quick jotting.* (AC)

One is slightly taken aback by the startling juxtaposition of this Fauve-like nude with her almost savage outlines and an early painting, the *Square de la Trinité* of 1894 (V-37), evocative of childhood delights. However, we learn from Vuillard's Journal that he went back to that old canvas and made alterations to it between October and November 1908 – presumably around the time he sketched this nude.

IX-78
Long-Haired Model

c. 1908
Pastel and glue-based distemper on paper, 62 × 47 cm
Stamp 1, lower right
Art market, London



IX-78

Provenance: Artist's studio – Neffe-Degandt Fine Art, London.

Exhibitions: London, JPL, 1985, no. 17 (col. ill.); 1988, no. 18 (col. ill.) – Salzburg-London, 1991, no. 38 (col. ill.) – Stuttgart, Kunsthaus Bühler, 1996, p. 56 (col. ill.).

Description: *The model's loose, long hair covers her face and naked body down to her knees. In the background are a nondescript grey rectangle, a stovepipe on the left and a coal scuttle on the right. A quick sketch on white paper.* (JS)

The supremely traditional theme of the model undressing by a stove is given an unexpect-



E. V., preparatory drawing for *Long-Haired Model*, graphite on paper, 17.2 x 10.6 cm. Private collection.

ed, original twist here. The girl's body is covered by a veritable curtain of hair. The unfinished painting is almost abrupt in its lack of definition, and the centre of the composition is dominated by the strange, triumphant presence of a grey rectangle painted in distemper, while the rest of the work is essentially done in pastels. The model's savage, well-nigh animal, sensuality comes across with even greater intensity in the preparatory sketch (see ill.), which is a freer, more flowing, almost choreographic rendering of the subject; it recalls Valentine Hugo's preparatory drawings for the rhythmic 'paraphrases' of Stravinsky's *The Rite of Spring* (1913). By breathing life into this adumbration of the 'sacred dance of the Elect', Vuillard has given us his vision of what Mallarmé called the 'substantial tuft' (*'touffe considerable*), the voluptuous Symbolist expression of women's hair, at the same time mysterious and measureless, disquieting and all-embracing.

Vuillard will, of course, have had opportunities to view a number of Degas' nudes performing their *toilette* at the home of his friend, Dr Viau. One of them especially, *Woman Arranging Her Hair* (see ill.), shows a distinct likeness to the *Long-Haired Model.*



Edgar Degas, *Woman Arranging Her Hair*, c. 1884, monotype heightened with pastel. Private collection.



IX-79

IX-79
The Blue Sink

c. 1908
Oil on hardboard, 21.5 × 15 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – Private collection, Paris – JPL Fine Arts, London, 1985 – Private collection, London.

Exhibition: London, JPL, 1985, no. 7 (col. ill.).

Description: *A grey kitchen (in the artist's boulevard Malesherbes studio), with the lower half of the walls painted brown. Between the door sketched on the left and the window on the right is a blue enamel sink, next to which hangs a towel. A splash of red near the top of the towel enlivens the grey background.* (AC)

IX-80
Model Undressing, Boulevard Malesherbes

c. 1909
Glue-based distemper on paper, mounted on canvas, 79.5 × 59.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Milan, Palazzo Reale, 1959, no. 76 (col. ill.) – Albi, Musée Toulouse-Lautrec, 1960, no. 63 (ill.) – Paris, Durand-Ruel, 1961, no. 52 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 63 (ill.) – Munich, Haus der Kunst, 1968, no. 100 (ill.) – Paris, Orangerie, 1968, no. 142 (ill.) [*La Cuisine, boulevard Malesherbes*] – Brussels, Musées Royaux, 1975, no. 38 (ill.) – Japan, travelling exhib., 1977-78, no. 38 (col. ill.).

Bibliography: Salomon 1945, p. 62 (ill.); 1961, p. 115 (col. ill.) – *L'Œil*, no. 100, April 1963, p. 1 (col. ill.) – Salomon 1968, p. 121 (col. ill.) – Daniel 1984, p. 74, fig. 17 – Warnod 1988, pp. 72, 73 (col. ill.).

Description: *A model standing in her petticoat on a brownish-red rug in front of a printed, red floral Genoa wall-hanging. The door to the left discloses a kitchen with pink walls, blue faience tiling and various attractively executed details. The light from the kitchen window slants across the floor of the ochre-coloured room, highlighting several white and brown garments hanging to the left. The same pink highlights can be seen on the door-frame, the tiles and the white petticoat.* (AC)



IX-80

Vuillard's model is undressing in the studio the artist rented from 1909 in the boulevard Malesherbes. He promptly made it his 'bachelor pad', as Jacques Salomon gives us to understand with his customary tact: 'For some years Vuillard had been renting a studio at 112 boulevard Malesherbes, using it to paint large canvases in and to store everything that his small apartment could not contain. From time to time, he also received models there. The place comprised a bedroom that got its light on one side from the studio, and on the other from a tiny kitchen, which forms the subject of this painting… What we have here is nothing more than a collection of cracked faience tiles, with blues and pinks playing over them, an Auer burner on its articulated brass arm, a gas pipe on a wall eaten away by saltpetre, and a few rags drying on a cord; nothing more than a bottle of Vittel and a casserole on a shelf. These items, however, are made to look so exquisite by the exactness with which they are rendered that it is difficult not to feel elated by them. The daylight entering through a window behind the partition on the right strikes the wooden floor, relegating the entire painting, including the incidental model in her petticoat, to half-tones.'[1] One would be hard put to identify the model removing her undergarment, but the Genoa hanging on the wall behind her could be the twin of the one in Lucy Hessel's room at Saint-Jacut (see *The Dog*, VIII-293, and *The Yellow Bedspread*, VIII-295); indeed it adorns all of the holiday homes Vuillard's muse was successively to inhabit (see *The Pine Wainscoting*, VIII-374).

[1] Salomon 1968, p. 121.



IX-81



IX-82

IX-81
Model in a Petticoat

1909
Pastel on beige paper, 58 × 28 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17253, *Le Modèle en chemise*), 26 March 1909, 300 F – Lucien Henraux, Paris, 3 May 1909, 600 F – Mme Chataignier, Paris – Girard, Paris, 1960 – Private collection.

Exhibition: Paris, Bernheim-Jeune, May 1909, no. 118.

Description: *A young woman in a petticoat standing in profile on the left, with her hands behind her back, warming herself by a stove in the artist's boulevard Malesherbes studio. The stovepipe cuts across the top of the large window, the base of which is cluttered with artists' materials. Pink and blue accents on the rug in the right foreground; colourful studies pinned to the wall in the background.* (JS)

The model is probably Gabrielle Astruc; she is mentioned in Vuillard's Journal for 10 and 13 March 1909.

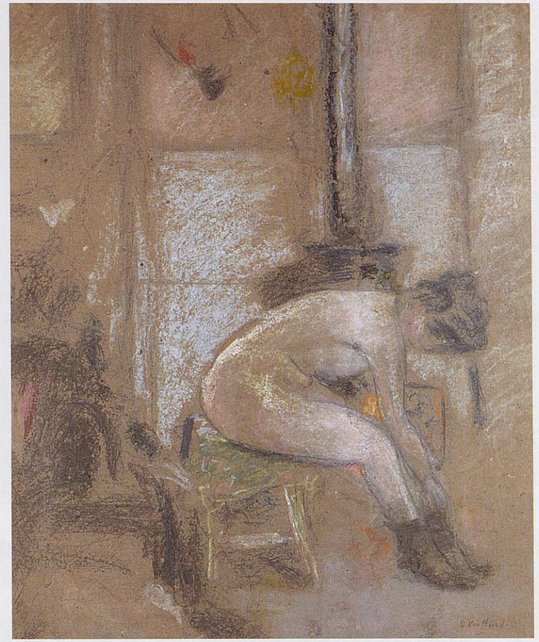
IX-82
Model in the Artist's Studio

1909
Pastel on paper, 46 × 34 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Dr et Mme Prosper-Émile Weil, Paris – Sale, Hôtel Drouot, Paris, 25 March 1990, lot 24 (col. ill.) – Current whereabouts unknown.



IX-83



IX-84

IX-83
Seated Model

1909
Pastel on paper, 47 × 38 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Marlborough Fine Art, London – M. Evangelisti – Private collection, Milan (Italy) – Sale, Hôtel Drouot, Paris, 13 March 2000, lot 9 (col. ill.) – Current whereabouts unknown.

Exhibitions: London, Marlborough, 1958, no. 79 (ill.), Feb.-March 1960, no. 85 (ill.); 1962-63, no. 78 (ill.) – Rome, Marlborough, 1963, no. 10.

Description: *A seated model leaning forward in her chemise and black skirt. Light falls on her back and on the pale blouse tucked behind her on the seat of the chair. Drawings and pastels on the wall in the background, which forms a mauve and green square enlivened by red and orange accents.* (AC)

IX-84
Model Removing Her Stockings

c. 1908
Pastel on cardboard, 47 × 39 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *Profile view of a nude model with pale pink flesh, seated on a stool and bending forward. Behind her are a stove and stovepipe outlined in black. The cardboard support shows through and is tinged with blue in the background. Grey-green tones on the left.* (JS)

IX-85
Model with Red Fabric

1909
Pastel on beige paper, 35 × 49 cm
Signed, lower right: *EVuillard*
Private collection, United States

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17353, *Le Modèle à l'étoffe rouge*), 26 March 1909, 400 F – Olivier Sainsère, Paris; Jacques Sainsère, Paris – Sale, Sotheby's, London, 28 June 1989, lot 316 (col. ill.) – Adele Murphy, Chicago (Illinois) – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, May 1909, no. 117; May 1910, no. 126 – Paris, Charpentier, 1953, no. 205.



IX-85

The young woman is viewed from behind, sitting on a chair in an unusual pose with her arms outstretched. Especially effective are the bright colour of the scarf and the elevated view, which Vuillard worked out beforehand in a particularly detailed preparatory drawing (see ill.).



E. V., preparatory drawing for *Model with Red Fabric*, graphite on paper, 9.7 x 12.9 cm. Private collection.



IX-86

IX-86
Model in the Studio

1909
Pastel on paper, 58 × 48 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Louis Carré, Paris – Sale, Hôtel Drouot, Paris, 20 Dec. 1951, lot 80 (ill.) – Current whereabouts unknown.

Description: *A young woman seated on a wicker chair on the left. Her eyes are lowered and her face is turned to the right.* (JS)



IX-87

IX-87
Bust of a Model (Gabrielle Astruc)

1909
Pastel on ochre paper, 33.5 × 39 cm
Signed and dated, lower right:
EVuillard 09
Current whereabouts unknown

Provenance: Prince Antoine Bibesco, Paris, c. Jan. 1948 – Cecil Beaton, Great Britain – Sale, Sotheby's, London, 11 April 1962, lot 18 (ill.) – Schab Gallery, New York, 1963 – Current whereabouts unknown.

Exhibition: Winston-Salem, Public Library, 1963.

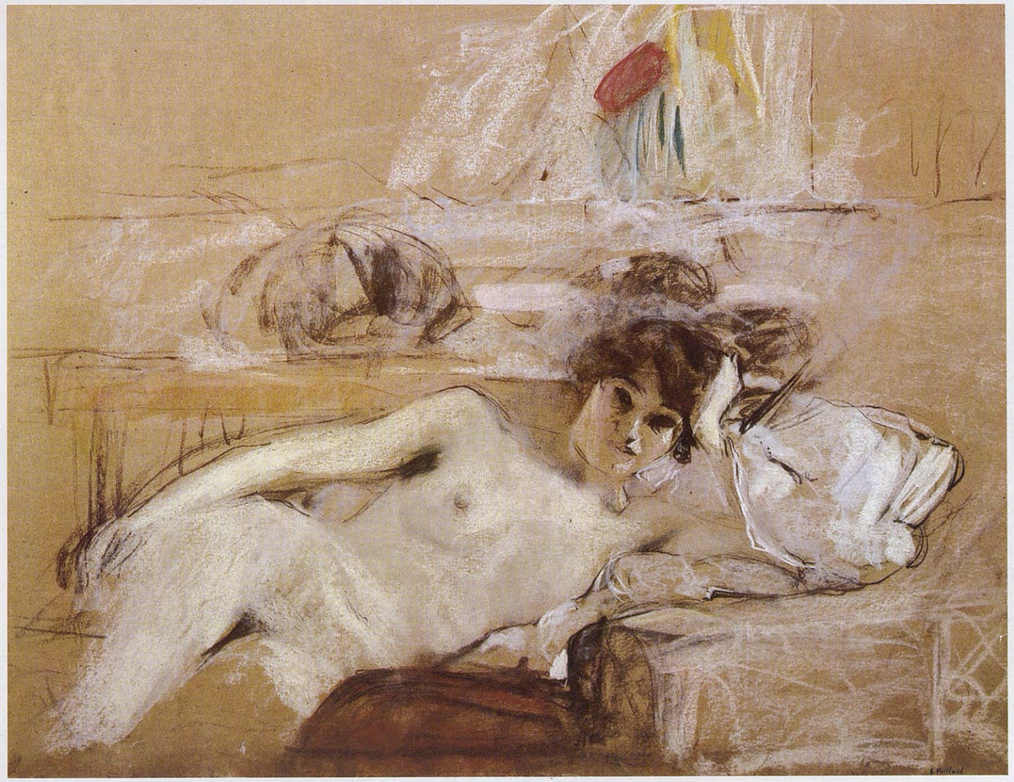
Description: *Bust of a young woman, her hands on the nape of her neck, lifting her breasts in an attractive movement. The curves of her torso and breasts are indicated by a few faint touches of black pastel on the ochre paper. Pink patches on her cheeks, a blue ribbon in her hair.* (JS)

IX-88
Nude with a White Cushion

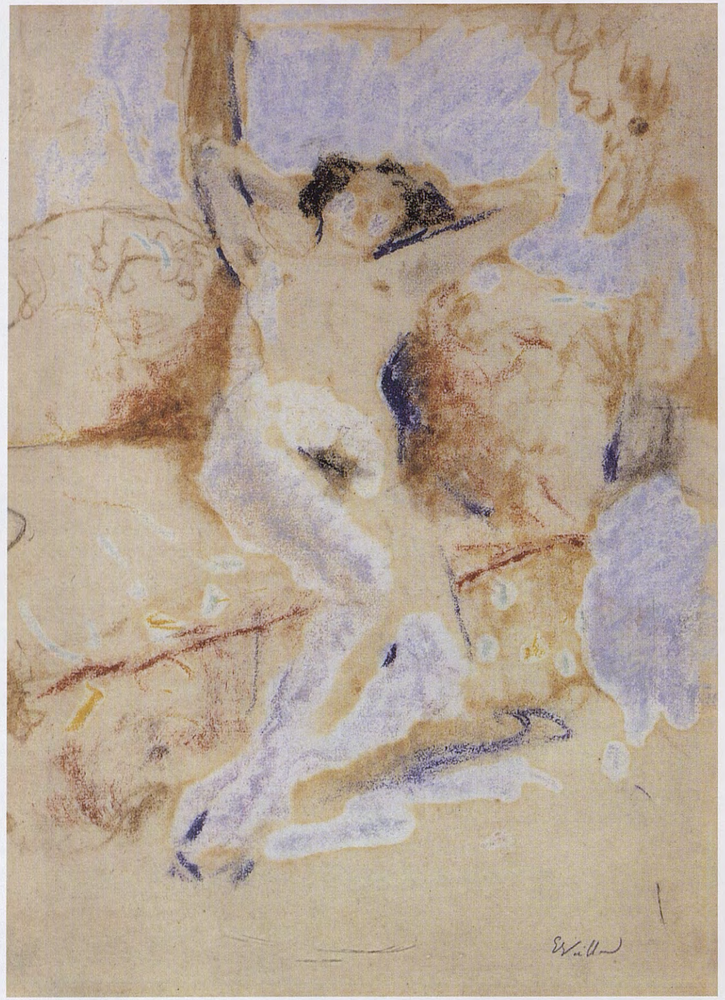
c. 1909
Pastel and charcoal on paper, 76 × 99 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Exhibitions: Japan, travelling exhib., 1977-78, no. 55 (col. ill.) – Paris, Grand Palais, 1983, no. 83 (ill.).



IX-88



IX-89



E. V., preparatory drawing for *Claire Cala with Raised Arms*, graphite on paper, 20 x 12.1 cm. Private collection.

IX-89
Claire Cala with Raised Arms

1909
Pastel on paper, 27 × 20 cm
Signed, lower right: *EVuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17711, *Bras levés*), 9 Oct. 1909, 100 F; Gaston or Josse Bernheim, Paris, 2 Nov. 1909, 150 F – Private collection.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 42 – Paris, Musée des Arts Décoratifs, 1938, no. 224 – Paris, Bernheim-Jeune, 1953, no. 44 [*Nu au canapé*, 1907], 1969, no. 32; 1973, no. 20.

In his Journal Vuillard frequently mentions the young model in question, especially in entries for June and July 1909 and April 1910. The composition of this quickly sketched pastel was first worked out in a preparatory drawing (see ill.). Even superior in quality the latter brims with a sensuality akin to some of Klimt's female nudes offering their body to the viewer in a voluptuous, low-angle perspective.
By indulging fully in his most sensual vein, Vuillard has given us here a composition that has the flavour of one of Verlaine's poems:

'Sûre de baisers savoureux
Dans le coin des yeux, dans le creux
Des bras et sur le bout des mammes,
Sûre de l'agenouillement
Vers ce buisson ardent des femmes,
Follement, fanatiquement!'[1]

[1] 'Certain of delicious kisses/On the cusp of her eyes, in the coomb/Of her arms and the tip of her nipples/Sure of her lover kneeling/Feverishly, fanatically/To her woman's burning bush!' (Paul Verlaine, 'Auburn', from *Parallèlement*, in *Oeuvres poétiques*, Gallimard, Paris, 1938, p. 351).



IX-90

IX-90
Seated Nude, Hands on Hips

1909
Pastel on paper, 47.5 × 27.5 cm
Signed, lower right: *EVuillard*
Private collection, Germany

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17713, *Bras aux hanches*), 9 Oct. 1909, 200 F – Frantz Jourdain, Paris, 12 Nov. 1909, 500 F – Sale, Sotheby's, London, 2 July 1970, lot 36 (ill.) – Galerie Berès, Paris – Kunsthandel Sabine Helms, Munich (Germany), 1983 – Private collection, Bad Homburg (Germany), c. 1991.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 44.



IX-91

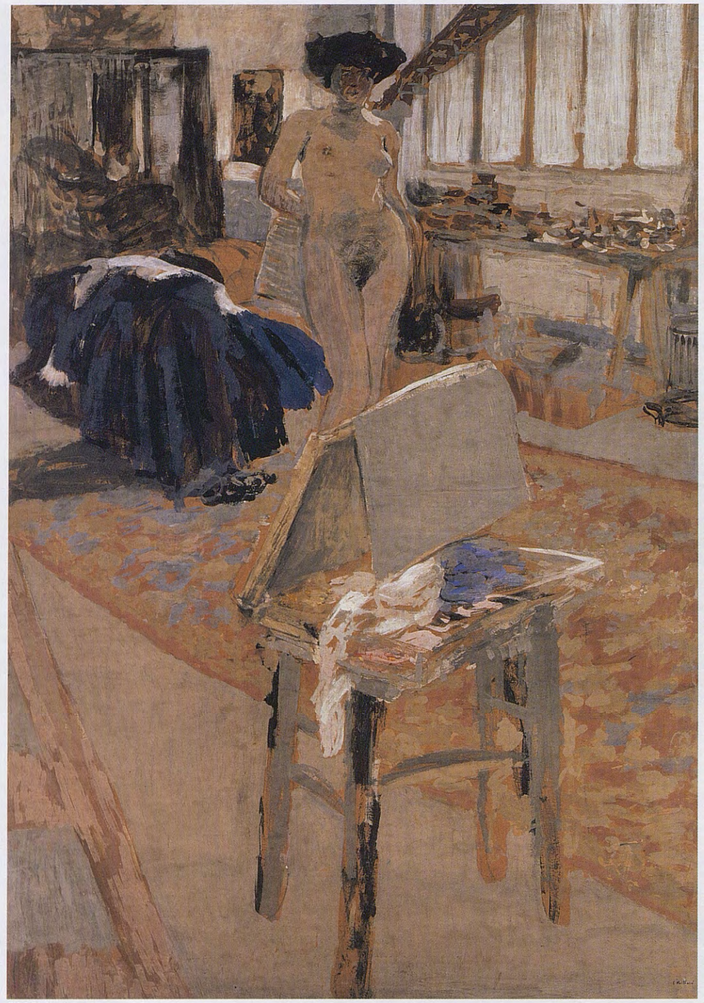
IX-91
Claire Cala in the Artist's Studio

1909
Pastel on paper, 37 × 28 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (no. 17714, *Femme nue dans l'atelier*), 9 Oct. 1909, 150 F – Gift to Charles Saunier, Paris, 24 Nov. 1909 – Sale, Hôtel Drouot, Paris, 12 Dec. 1975, lot 23 (ill.) – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, Nov. 1909, no. 45.

Description: *The composition revolves around the model, who is standing in front of a couch, leaning slightly to the right.* (JS)



IX-92

IX-92
Nude Standing in the Artist's Studio

1909
Glue-based distemper on paper, mounted on canvas, 155.5 × 109.2 cm
Stamp 1, lower right
Hiroshima Museum of Art, Hiroshima (Japan), Inv. no. B39

Provenance: Artist's studio – Wildenstein, New York – Edward G. Robinson, Los Angeles (California) – Nichido, Tokyo, 1973 – Hiroshima Museum of Art, Hiroshima.

Exhibitions: New York, Wildenstein, Oct.-Nov. 1964, no. 54 (ill.) – Tokyo, Nichido, June-July 1973, no. 13 (col. ill.); Nov.-Dec. 1973, no. 23 (ill.) – Japan, travelling exhib., 1977-78, no. 40 (col. ill.).

Bibliography: *Arts Magazine* 39, no. 2, Nov. 1964, p. 58 (ill.) – Robinson 1975, pp. 48 (col. ill.), 49 – Hiroshima 1978, no. 37 (col. ill.).

Description: *A nude model, her face in shadow, standing in the artist's studio with her hip thrust out* a contrapposto. *To the right are the studio window in grey and the artist's cluttered worktable. On the stool in the foreground is a box of pastels with patches of pink and blue, and a grey cardboard panel propped against its lid. Some highlighting on the edge of the box, the rag dangling over the stool, the blue garments draped over the arm of the mustard-coloured couch, the model's neck and left breast. Blue and red rug.* (AC)



E. V., preparatory drawing for *Nude Standing in the Artist's Studio*, graphite on paper, 12.8 x 9.1 cm. Private collection.

Another depiction of Claire Cala during one of her sittings for the artist in June or July 1909.[1] The composition's spatial organization is highly unusual, with its open box of pastels in the foreground (reminiscent of the sewing-box in Degas' *The Rape*[2]), almost as if it were showing a seashell giving birth to a modern Venus. Moreover, the nude, yet another extremely Klimt-like figure, is a rather beguiling one. Clearly, the maturing artist felt stirred by the beautiful Claire Cala. Behind the sofa over which her dark-blue clothes are draped can be seen a very sketchy rendering of *Portrait of Thadée Natanson in an Armchair* (VII-404), showing that it was still in the artist's studio in 1909.

[1] E. V., Journal, 3, 4, 5, 26 June and 3 July 1909, II.3, fols. 4v., 9r. and 10r.
[2] Edgar Degas, *Interior* or *The Rape*, 1868-1870, oil on canvas, 81.2 × 114.3 cm, Philadelphia Museum of Art, Philadelphia (Pennsylvania).



IX-93

IX-94
Nude with a Blue Skirt

1910
Oil on cardboard, 51 × 47 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18345, *Le Nu à la jupe bleue*), 27 Oct. 1910, 800 F; Josse Bernheim, Paris, 28 Oct. 1910, 1,000 F – Seized by the Nazis at the Château de Rastignac in Dordogne (France), during the German occupation, 1944 – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 6 – Paris, Musée des Arts Décoratifs, 1938, no. 147 – Paris, Bernheim-Jeune, 1938, no. 27.

Bibliography: George 1938a, p. 28 (ill.) – Roger-Marx 1946a, pp. 68-69, 75 (ill.)– *Répertoire des biens spoliés en France* 1947, p. 155, no. 3541 (ill.) – Roger-Marx 1948c, pl. 47 – Schweicher 1955, pl. 38.

Description: *The model is viewed sideways, her right hand on her nape, seated in front of a folding screen, with a couch on the left. Her dress hangs on a corner of the screen.* (JS)

IX-93
Nude Seated on an Orange Rug

c. 1909
Oil on canvas, 62 × 62 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Jacques Roussel – Private collection.

Description: *A woman sitting on a rug in the artist's studio. The rug recedes in a steep perspective.* (AC)



IX-94



IX-95

IX-95
Nude Standing by a Screen

1910
Oil on cardboard, 29 × 24 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18354, *Nu au paravent*), 27 Oct. 1910, 200 F – Sibilat, 27 Feb. 1911, 250 F – Willi Raeber, Basle (Switzerland) – Baron Robert von Hirsch, Basle – Von Hirsch sale, Sotheby's, London, 26 June 1978, lot 740 (ill.) – Private collection.

Exhibition: Paris, Bernheim-Jeune, Feb. 1911, no. 13.

Description: *Profile view of a standing nude facing a couch on the right, with a folding screen on the left.* (JS)

IX-96
Nude Leaning forward in the Artist's Studio

1910
Oil on cardboard, mounted on cardboard,
35.8 × 23.8 cm
Signed, lower right: *E. Vuillard*
Courtauld Institute Gallery, London,
Inv. no. P.1948.SC.481

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18353, *Nu penché, coin d'atelier*), 27 Oct. 1910, 300 F; Josse or Gaston Bernheim, Paris, 28 Oct. 1910, 400 F – Paul Gemetti, London – The Leicester Galleries, London – Samuel Courtauld, London, July 1927 – Courtauld gift to the Home House Trustees, Courtauld Institute of Art, London, 1948.



IX-96

Exhibitions: Paris, Bernheim-Jeune, Feb. 1911, no. 10; 1912, no. 21 – Norwich, Castle Museum, 1938, no. 43 – London, Tate Gallery, 1948, no. 83 – Paris, Orangerie, 1955, no. 69 – Sheffield-London, 1976, no. 61 (ill.) – Japan-Australia, travelling exhib., 1984, no. 100 – United States, travelling exhib., 1987-88, no. 47 (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 78, p. 38 (ill.).

Bibliography: Jamot, Turner 1932, p. 32, no. 55 (ill.) – Cooper 1954, p. 127, no. 89 – London, Courtauld, 1958, p. 9, no. 31 – Exhib. cat., Japan-Australia, 1984, no. 100 – Warnod 1988, p. 67 (col. ill.).

Description: *The model is seen in profile against a folding screen, leaning forward as she sets her clothes down on a couch. The natural light from the window on the right strikes her shoulders, arms and thighs.* (JS)

IX-97
Nude in the Artist's Studio

1910
Oil on cardboard, 19 × 17.8 cm
Stamp 1, lower right
Private collection, Germany

Provenance: Artist's studio – Schaefer Gallery, New York – Mrs Joseph Weinstein, New York – Sale, Christie's, New York, 26 Feb. 1990, no. 41 (col. ill.) – Private collection, Bad Homburg (Germany).



IX-97



IX-98

IX-98
Back View of a Nude

1910
Pastel on grey paper, 102 × 66 cm
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Description: *A uniform grey harmony defined by the paper support and tinged with pink and ochre for the flesh tones. Bluish-grey and ochre hues on the couch. Grey-green for the back wall of the studio, with sketchily indicated drawing portfolios.* (JS)

IX-99
Nude in the Artist's Studio

1910
Oil on cardboard, 24.5 × 24 cm
Stamp 3, lower right
Private collection, France

Provenance: Artist's studio – Galerie Bellier, Paris – Sale, Sotheby's, London, 1 July 1992, lot 126 (col. ill.) – Sale, Hôtel Drouot, Paris, 3 April 1998, lot 10 (col. ill.) – Private collection, France.

Description: *The model is seen against the light, seated on a wicker chair in front of a trestle-table beneath the window in the artist's studio. Pink and mauve patches on the wall. An evocative little study, with the bare, grey-green cardboard support showing through in the brighter patches.* (AC)

IX-100
Pensive Model

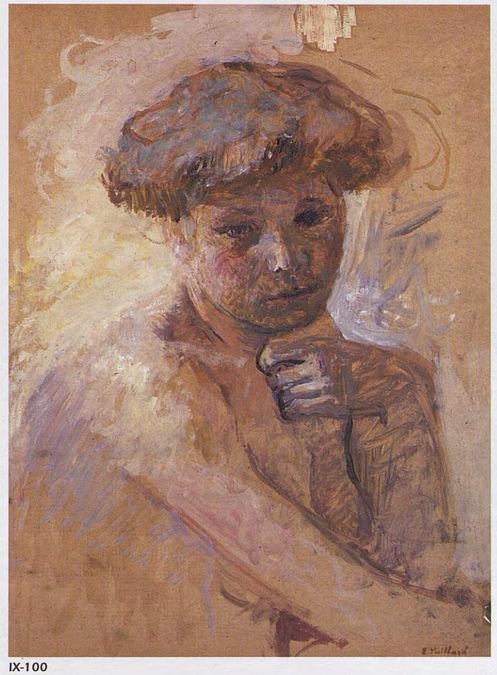
c. 1910
Oil on cardboard, 60 × 42 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – H. Kenmore, Paris – Private collection.

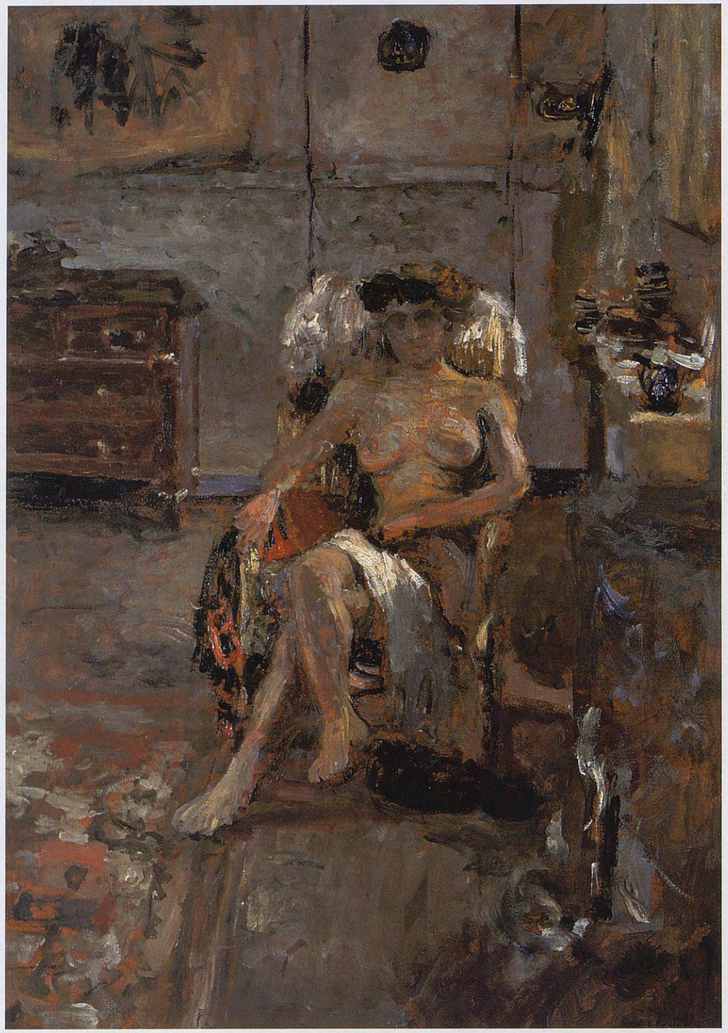
Description: *Bust of a young woman seen in three-quarters profile. Her shoulder is indistinct under the yellow light on the left. The blended, varnish-base ultramarine and brownish tones give a searching look to her shadowy features. An Impressionist-like experiment.* (AC)



IX-99



IX-100



IX-101

IX-101
Model Seated in an Armchair

c. 1910
Oil on cardboard, 75.5 × 54 cm
Stamp 1, lower right
Current whereabouts unknown

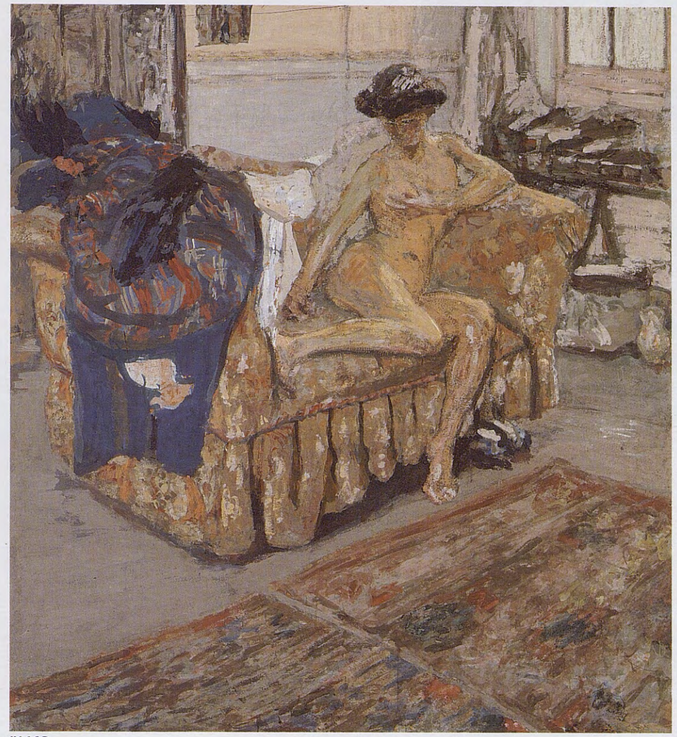
Provenance: Artist's studio – Renou et Colle, Paris, 1950 – Arthur Tooth & Sons, London, 1951 – Alphonse Bellier, Paris – Sale, Galerie Charpentier, Paris, 3 June 1954, lot 81 (ill.) – Édouard Jonas, Paris – Silberman Gallery, New York – Ludwig Neugass, New York; Carolyn Neugass, New York – Doyle Galleries, New York – Sale, Christie's, London, 2 Dec. 1985, lot 20 (col. ill.) – Current whereabouts unknown.

Exhibition: London, Tooth & Sons, April-May 1951, no. 18 (ill.).

Once again, Vuillard paints a nude that calls to mind similar experiments being made at the time by Henri Manguin and Albert Marquet, and indeed by the Fauve group in general. Comfortably installed in her armchair, in a mundane, nineteenth-century pose, the young model seems to look us straight in the eyes – and yet Vuillard veils her gaze, as it were. The light from the studio window falls on her body, breathing life into the flesh tones and giving vibrancy to the red folds of the fabric draped over the wicker armchair. This somewhat provocative nude tied to a solid composition is not very far removed from the robust body and heavy breasts of Matisse's troubling *Carmelina* (see. ill.), painted only seven years earlier. We feel that Vuillard is now able to envisage representing femininity without having to gaze at it through the mists of hermetic Symbolism.



Henri Matisse, *Carmelina*, 1903, oil on canvas. Museum of Fine Arts, Boston.



IX-102

IX-102
Nude Seated on a Couch

1910-11; reworked in 1915-16 and 1918
Glue-based distemper on paper, mounted on canvas, 140 × 125 cm
Stamp 1, upper left
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19164, *Nu au canapé*), 15 Feb. 1912, 1,500 F – Returned to Vuillard for alteration, 30 May 1915 – Marlborough Fine Art, London – Emil Georg Bührle, Zurich (Switzerland), 1955; Stiftung Sammlung E.G. Bührle, Zurich – Galerie Römer, Zurich, 1998 – Private collection, 1999.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 4 – Brussels, Palais des Beaux-Arts, 1946, no. 5 (ill.) – Stockholm, Galerie d'Art Latin, 1948, no. 10 [*Le Grand Nu*] – Basle, Kunsthalle, 1949, no. 241 [*Grand Nu au divan*, c. 1920] – Paris, Bernheim-Jeune, 1953, no. 47 [*Nu au Canapé*, c. 1920] – London, Marlborough, 1954, no. 71; Feb.-April 1955, no. 70 (ill.) – Lucerne, Kunstmuseum, 1963, no. 54.

Bibliography: Segard 1914, p. 322 – Lejard 1947, pl. 52 – Chastel 1948, col. pl. 22 – Roger-Marx 1948c, pl. 48 – Chastel 1954, p. 54 (col. ill.) – Schweicher 1955, col. pl. 40 – Zurich, Bührle, 1971, no. 115; 1973, p. 252, no. 108 (ill.) – Thomson 1988, p. 76, pl. 55.

Description: *A model reclining on a yellow couch, one leg drawn up at her side and her left hand on her right breast. Her tartan dress is draped over the end of the couch. Behind her on the right are a table and assorted objects with pink highlights. The setting is the artist's studio, with grey floor and grey walls.* (AC)



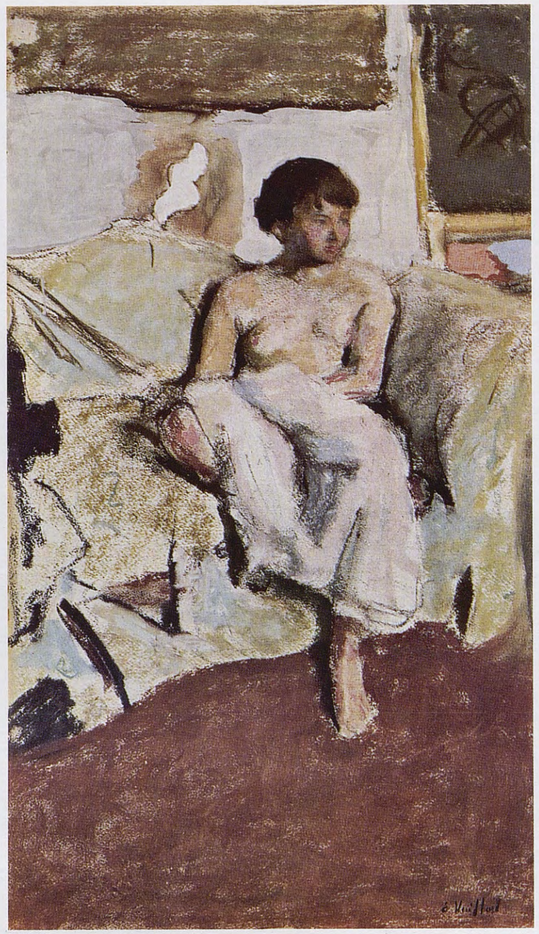
Edgar Degas, *After the Bath*, 1896, oil on canvas. Philadelphia Museum of Art, Philadelphia.

The model's twisted posture looks back to Degas, in particular to the nudes of the 1890s combing their hair or displaying their nakedness in a bathtub. The composition should clearly be seen in conjunction with the famous *After the Bath* (see ill.) at the Philadelphia Museum of Art, and which Vuillard surely saw at first hand when it belonged to his friend Dr Viau. The position with one leg drawn up is frequently found in Vuillard's painting before the First World War. In October 1915, he noted in his Journal: 'working on Bernheim's large nude,'[1] but it was only by mid-November that he seemed to have worked up any real interest in the alterations he was making: 'studio[,] noon[,] touch up the large nude on couch[,] keenly interested in every aspect[,] work till night'.[2]

[1] E. V., Journal, 15 October 1915, II.9, fol. 3r.
[2] Ibid., 13 November 1915, II.9, fol. 9v.



IX-103



IX-104

IX-103
Lackadaisical Nude

c. 1909-11
Pastel on paper, 73 × 60 cm
Stamp 2, lower right
Private collection, London

Provenance: Artist's studio – Alfred Ayrton, Montecarlo (Principality of Monaco) – Private collection, London.

IX-104
Nude on a Couch

c. 1910
Pastel on cardboard, 61 × 35 cm
Signed, lower right: *E Vuillard*
Private collection, United States

Provenance: S. Sevadjian, Paris – Sevadjian sale, Hôtel Drouot, Paris, 22 March 1920, lot 41 – Bernheim-Jeune, Paris (stock no. 21988, *Femme nue sur un canapé*), 8,342 F – Thomas Justice & Sons, London, 29 July 1920, 14,000 F – Valentin Abdy, Paris – Sale, Sotheby's, London, 4-5 July 1962, lot 51 (col. ill.), bought in – Private collection, United States.

Bibliography: Leclère 1920, p. 102 (ill.) – *The Connoisseur* 148, no. 596, Oct. 1961, p. LIX (col. ill.) – *The Burlington Magazine* 104, no. 711, June 1962, p. XL (ill.).

Description: *A nude sitting on a couch, seen full-face against the light, one leg drawn up under a sheet.* (JS)

IX-105
Nude Model Sitting on a Couch in the Artist's Studio

c. 1909-11
Pastel on paper, 49 × 49 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Jean Giraudoux, Paris, 1917, 300 F; Jean-Pierre Giraudoux, Paris – Sale, Sotheby's, London, 26 June 1985, lot 322 (col. ill.) – Private collection.

Bibliography: Giraudoux 1958, p. 728 (col. ill.).

Description: *A full-face view of a seated nude with legs crossed, leaning forward to touch her foot. The two-fold lighting from a fireplace in front of her and from the window behind casts shifting reflections on her skin, on the ochre couch, on the piece of blue and yellow material she sits on, and on the deep-red carpet in the foreground.* (AC)



IX-105

IX-106
Nude in Profile Standing in Front of a Couch

c. 1909-11
Pastel on paper, mounted on canvas,
65 × 47 cm
Stamp 1, lower right
Fitzwilliam Museum, University of Cambridge, Cambridge (Great Britain),
PD.70-1978

Provenance: Artist's studio – Levai, Paris – Marlborough Fine Art, London, 1947 – Andrew Gow, Great Britain – Gow bequest to the Fitzwilliam Museum, Cambridge, 1978.

Exhibition: Cambridge, Fitzwilliam, 1978.

Description: *Side view of a nude model, standing in front of a couch covered with a green fabric. A white garment is draped over one arm of the couch. In the background are a brown easel and several studies pinned to the mauve studio wall. The light shades the flesh tones with green beneath the model's arms, and mauve on her legs.* (AC)



IX-106



IX-107

IX-107
The Green Couch

c. 1909-11
Oil on canvas, 54.5 × 46.5 cm
Stamp 1, lower right
Private collection, London

Provenance: Artist's studio – Lefevre, London, 1947 – Dr G. Chaskaloon, Johannesburg (South Africa), 1947 – Sale, Sotheby's, London, 28 June 1978, lot 26 (col. ill.) – Private collection, London.

Description: *A young woman in a dark-blue dress and light-coloured blouse seen against the light, sitting on a wide green couch and turning to the left. Above her head is a small green window with a nondescript, orange-coloured object on the windowsill, highlighted by the patchy light in the room. A second window lets in further light on the right, imparting a pink tinge to the edge of the grey-mauve curtain next to it.* (AC)

IX-108
Model with a Purple Hat

1912
Glue-based distemper and pastel
on cardboard, 65 × 50 cm
Signed, lower left: *E. Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19277, *Le Modèle au chapeau violet*), 5 April 1912, 600 F – L. Marseille, 28 Dec. 1918, part of a lot – Mr Turner, London – Turner sale, Hôtel Drouot, Paris, 2 April 1928, lot 76 (ill.) – Dru, Paris, 32,500 F – Sale, Hôtel Drouot, Paris,



IX-108

15 Dec. 1930, lot 70 (ill.) – Schick, Paris, 40,000 F – Sale, Hôtel Drouot, Paris, 19 March 1932, lot 57 (ill.) – Marks, 26,500 F – Private collection.

Exhibition: Paris, Bernheim-Jeune, 1912, no. 9.

Bibliography: Bazin 1933, p. 91, fig. 102.

Description: *A woman in a black dress, wearing a light-coloured shawl on her shoulders and a sort of cocked hat, seated in three-quarters profile on the left, with her face turned towards the viewer. In the background, we recognize details of the artist's cluttered boulevard Malesherbes studio.* (JS)

IX-109
Maud Grandidier Seated on a Couch

1912
Oil on cardboard, 45 × 34.3 cm
Signed, lower right: *E. Vuillard*
Leeds City Art Gallery, Leeds (Great Britain), Inv. No. 22.1/45

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19298, *Le Petit Modèle*), 13 April 1912, 600 F – Thomas Justice & Sons, London – Hon. Mark Watson, Great Britain – Redfern, London – Lefevre, London, 1943 – Leeds City Art Gallery, Leeds, 1945.

Exhibitions: London, National Gallery, 1942-43, no. 71 – London, Reid & Lefevre, Nov. 1943, no. 40 – Edinburgh, Dott & Son, 1944, no. 13 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 87, p. 39 (ill.).

Bibliography: *The Burlington Magazine* 82, no. 479, Feb. 1943, p. 48 (ill.).



IX-109



IX-110

IX-110
Woman with a Hat-Veil

1912
Pastel on paper, 63.2 × 48.3 cm
Signed, lower left: *E Vuillard*
The Art Museum, Princeton University, Princeton (New Jersey), on deposit: Estate of Katherine T. Silber

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19279, *La Femme à la voilette*), 5 April 1912, 900 F – Jean Laroche, Paris, 5 April 1912, 900 F – Robert Oppenheimer, San Francisco (California) and Princeton (New Jersey), c. 1940 – Katherine T. Silber, United States; Silber Estate, United States; deposited with the Art Museum, Princeton University, Princeton.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 11 – San Francisco, Modern Art, 1940, no. 309.

Description: *Full-face view of a young woman with her right elbow propped on the back of the couch she is sitting in. She wears a long necklace that zigzags over the front of her black dress, and a toque with a spotted veil which imparts a stippled effect to her highly expressive face.* (JS)

In his Journal for 1912, Vuillard repeatedly mentions the young model Maud Grandidier. Nothing is known about her, except that he here gives her the kind of *fausse ingénue* look that would become all the rage in the French cinema of the 1930s. On 4 April, he notes, possibly alluding to this pastel: 'fagged[,] studio[,] Maud[,] finish sketch[,] pretty keen[,] the girl filled with mirth'.[1] And a later entry indicates: 'meet little Maud again [at the] studio, idea for a little buddha on the exotic chair. Start small study without any idea of colour, wood[-framed] mirror perfect for the job'.[2] The effect of the hat-veil stippling the young model's meditative, good-little-girl's face is superb. The royal blue of her blouse introduces a lovely, bright accent beneath her plum-coloured jacket. The rich colours of the background and the fabrics almost give one the impression that she is posing in front of a grey, green and mauve banner.

[1] E. V., Journal, 27 April 1912, II.6, fol. 3v.
[2] Ibid., II.6, fol. 9r.

IX-111
Woman with a Hat

1912
Oil on cardboard, 41 × 55 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19280, *La Femme au chapeau*), 5 April 1912, 800 F – Lemarchand, Paris, 28 Feb. 1920, 4,545 F – Lemarchand sale, Hôtel Drouot, Paris, 12 May 1932, lot 56 (ill.) – Veau, 8,000 F – Sale, Hôtel Drouot, Paris, 3 May 1933, lot 64, bought in – Sale, Hôtel Drouot, Paris, 19 June 1934, lot 84, bought in – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1912, no. 12.

Description: *A three-quarters view of the model's head and upper torso. She is evidently seated* en plein air, *her face shaded by a wide-brimmed straw hat, her right arm resting casually on the back of the chair.* (JS)



IX-111


IX-112


IX-113

IX-112
Woman with a Precariously Placed Hat

c. 1912
Glue-based distemper on canvas,
73.5 × 60.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sam Salz, New York – Albert J. Dreitzer, New York, 1957 – Sale, Sotheby's, New York, 13 Nov. 1985, lot 21 (col. ill.) – Marlborough Fine Art, London, until 1988 – Current whereabouts unknown.

Exhibitions: New York, Wildenstein, Oct.-Nov. 1964, no. 27 (ill.) – New York, The Metropolitan Museum of Art, 1966, no. 200.

Bibliography: Preston 1971, p. 31, fig. 38.

Description: *A young woman wearing a large straw hat with pink and green trimmings in front. Her dress is mauve-grey, her blouse red; her face, seen in dark shadow and in profile against a grey wall, is rendered in muted tones. Highlights on her lace collar, the straw brim and the back of her hat.* (AC)

IX-113
Little Model with a Bulgarian Hat

1912-13
Pastel on paper, 81 × 65 cm
Signed, lower right (above the model's elbow): *E Vuillard*
Private collection, France

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20123, *Le Petit Modèle au chapeau bulgare*), 15 Dec. 1913, 4,000 F – De Frenne, 21 June 1929, 920 F – R. Hellebranth, 1967 – Private collection, France.

Exhibitions: Paris, Bernheim-Jeune, 1913 (not in cat.) – Cairo, Palais des Beaux-Arts, 1928, no. 329.

Description: *A model in a black dress with a large jabot, seated in a wicker armchair with her back to the studio window and her head turned to the right. Her shadowy face is shown in three-quarters profile under a cloche garnished with a ribbon and a small bunch of flowers.* (JS)

IX-114
Simone

1913
Pastel on paper, 44 × 43 cm
Signed and dedicated, lower right:
à Simone / EVuillard
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 22705, *Portrait*), 18 June 1921, 1,000 F – Jean Laroche, Paris, 5 Jan. 1922, 3800 F; sale cancelled, 2 March 1922 – Ernest May, Paris, 4 Dec. 1922, 3,000 F; Étienne May, Paris – Andrieux, Antony (France) – André Weil, Paris – JPL Fine Arts, London – Private collection, Greece – Sale, Christie's, London, 29 Nov. 1988, lot 330 (col. ill.) – Galerie Schmit, Paris – Alain Delon, Paris – Delon sale, Hôtel Drouot, Paris, 25 Nov. 1990, lot 41 (ill.) – Current whereabouts unknown.

Exhibitions: Lausanne, Vallotton, 1978-79, no. 27 (ill.) – London, JPL, Spring 1980, no. 20 (ill.)


IX-114

IX-115
Young Woman with a Hat Decorated with Cherries

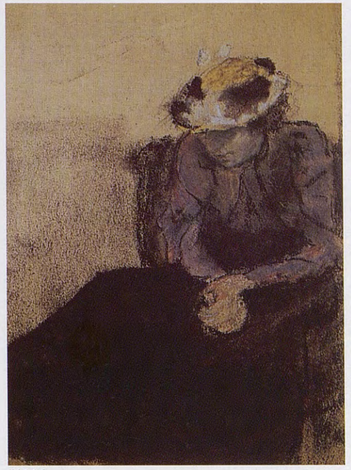
1912-13
Pastel on paper
54 × 40.5 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 29 June 1976, lot 183 (ill.), bought in – Sale, Galerie Koller, Zurich, 16 May 1980, lot 5776 (ill.) – Katia Pissarro, Paris – JPL Fine Arts, London, 1982 – Private collection, United States.

Exhibition: London, JPL, 1983, p. 33 (ill.).

Description: *A brunette wearing a large reddish-brown hat garnished with red fruit.* (AC)


IX-115


IX-116

IX-116
Woman Sitting in the Artist's Studio

c. 1912-13
Pastel on paper, 26 × 19.7 cm
Stamp 1, lower right
Art market, Salzburg (Austria)

Provenance: Artist's studio – Knoedler, New York – JPL Fine Arts, London – Galerie Salis, Salzburg.

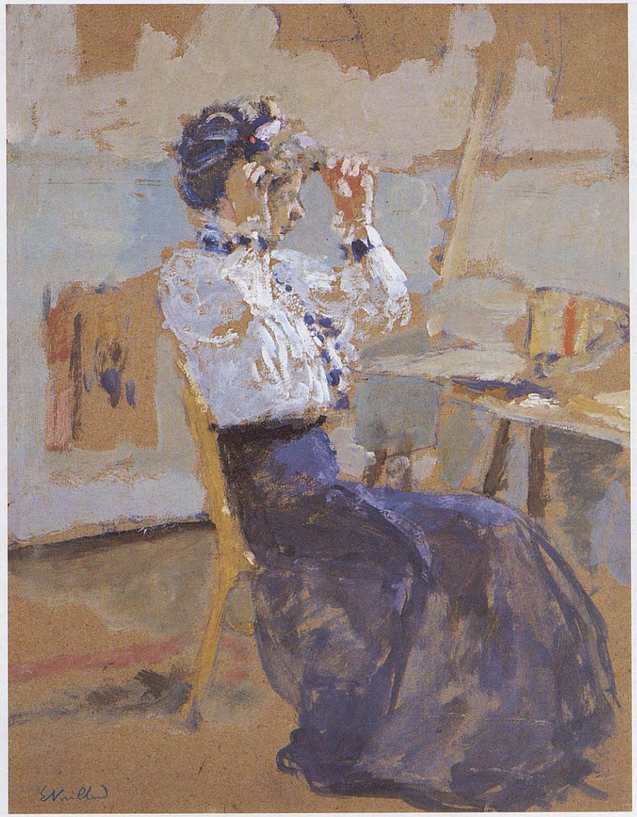
Exhibitions: London, JPL, 1985, no. 12 (ill.) – Salzburg, Salis, 1985, no. 21 (col. ill.).

IX-117
Young Model Adjusting Her Hat

c. 1912-13
Oil on cardboard, 40.5 × 30.4 cm
Signed, lower left: *EVuillard*
Virginia Museum of Fine Arts, Richmond (Virginia), Collection of Mr and Mrs Paul Mellon, Acc. no. 95.24

Provenance: Gift from the artist to the concierge at 112 boulevard Malesherbes – Paul Raffray, Paris – Knoedler, New York – Paul Mellon, Upperville (Virginia) – Mellon gift to the Virginia Museum of Fine Arts, Richmond, 1995.

Exhibition: Washington D.C., National Gallery of Art, 1966, no. 182 (ill.).


IX-117


IX-118


IX-119


IX-120

IX-118
Young Model in Profile

c. 1912-13 or c. 1920
Oil on canvas, 23.5 × 21.5 cm
Stamp 1, lower left
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: *A fair-haired model wearing a black and grey striped blouse, a wide detachable white linen collar and a black lavallière. Her face is rendered in a luminous intermediate hue with particularly delicate shading.* (JS)

IX-119
Head of a Model

c. 1914 or c. 1920
Oil on canvas, 29 × 32 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Galerie Bellier, Paris – Private collection, Paris.

Description: *A young, brown-haired woman in a green dress. A strong shadow on her nose. White highlights where the light glances on her face.* (AC)

IX-120
Young Woman Smiling

c. 1914 or c. 1920
Pastel on grey paper, 39 × 29 cm
Stamp 3, lower right
Private collection

Provenance: Artist's studio – Private collection.


IX-121

IX-121
Young Woman Sitting

c. 1914 or c. 1920
Pastel on paper, 48 × 40 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Girard, Paris – Galerie de la Présidence – Private collection, France.

Description: *A dark-haired woman in a black dress, seated in golden light, with her coat slipped down over her arms. Warm highlights on the nape of her neck and her hand.* (AC)

IX-122
Zacharias (study after Michelangelo)

1911
Oil on canvas, 27 × 20 cm
Stamp 1, lower left
Current whereabouts unknown

Provenance: Artist's studio – Galerie Amante, Paris – Sale, Palais Galliera, Paris, 17 June 1965, lot 88 – Current whereabouts unknown.

Bibliography: Russell 1971, p. 50 – Oakley 1981, p. 17.

Description: *A monochrome copy of a prophet's head after Michelangelo.* (AC)

'Carry on with witless alterations of Michelangelo copy'[1] (Vuillard's Journal for 25 June 1911).

[1] E. V., Journal, II.5, fol. 22r.

IX-123
Model with Bouquet

c. 1907
Oil on cardboard, 49 × 37 cm
Stamp 1, lower right
Private collection, United States

Provenance: Artist's studio – Wildenstein, New York – Private collection, United States.

Bibliography: Roger-Marx 1968, col. pl. 19.

Description: *A 'close-up' three-quarters view of the model's face to the left of a table bearing a bouquet of pink roses in an earthenware vase. The cardboard support shows through extensively, with some delicate shading near the lighter areas.* (JS)


IX-122


IX-123



IX-124

IX-124
Pot of Small Flowers

c. 1907
Oil on cardboard, 33 × 31.8 cm
Signed, upper right: *E Vuillard*
Private collection, Germany

Provenance: Carl Bembé, Paris (1905-12) and Munich (1913-15) – Private collection, Munich (Germany).

IX-125
Small Flowerpot

c. 1907
Oil on cardboard, 22 × 19.3 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Thadée Natanson, Paris – Thadée Natanson Estate sale, Hôtel Drouot, Paris, 27 Nov. 1953, lot 68 (ill.) – Current whereabouts unknown.

IX-126
Roses in a Blue Vase

1907
Oil on cardboard, 38 × 46 cm
Signed, dated and dedicated, lower left: *à Mesdames J. et G. Bernheim / E Vuillard 1907*
Private collection, United States

Provenance: Gift from the artist to Mme Josse Bernheim and Mme Gaston Bernheim de Villers, Paris; Gaston Bernheim de Villers, Paris, c. 1938 – Wildenstein, New York – Prentis Hale, United States, 1973 – Private collection, United States.

Exhibition: Paris, Bernheim-Jeune, 1938, no. 26.

Description: *A bouquet of pink and mauve flowers in a stoneware vase with brown highlights, against a pearl-grey background.* (JS)



IX-125



IX-126



IX-127

IX-127
Bouquet of Carnations in an Earthenware Pot

1907
Oil on paper, mounted on cardboard,
45 × 56 cm
Signed and dedicated, lower right: *à Sarah Keller / souvenir amical / E Vuillard*
Private collection, Paris

Provenance: Gift from the artist to Sarah Keller-Daltroff, Paris, for her marriage on 19 May 1913 [mentioned by Édouard Vuillard in his Journal II.6, fos. 59r., 68r. (9 Feb. and 19 May 1913)] – Private collection, Paris.

Description: *A bouquet in a pot placed on a stand, with, to the right, an area of wooden parquet floor and the bottom of a door.* (JS)

IX-128
Flowers in a Vase

c. 1907
Oil on canvas, 27.3 × 29.4 cm
Signed, lower left: *E Vuillard*
Current whereabouts unknown

Provenance: Jos Hessel, Paris – Bernheim-Jeune, Paris (stock no. 24587, *Fleurs dans un vase*), 4 March 1926, 7,500 F – Alex Reid, Glasgow (Great Britain), 21 April 1927, part of a lot – G. Robert French, Glasgow – French sale, Morrison, McChlery & Co., Glasgow, 17 Nov. 1963, lot 82 (ill.) – Arthur Tooth & Sons, London – I. Hollick, Great Britain – Sale, Sotheby's, London, 4 Dec. 1985, lot 109 (col. ill.) – Current whereabouts unknown.

Description: *A nosegay of nondescript flowers and what appear to be violets in a brown vase on the edge of a sketchily rendered table. Three dark horizontal lines representing an ornamental moulding run across the top of the composition.* (JS)



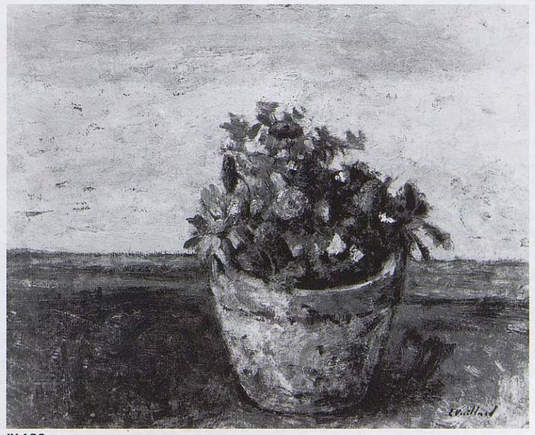
IX-128

IX-129
Pot of Flowers

c. 1907
Oil on canvas, 30.5 × 38.5 cm
Signed, lower right: *EVuillard*
The Reader's Digest Association, Pleasantville (New York)

Provenance: Carroll Carstairs, New York – Knoedler, New York, 1963 – William Kennedy, New York – The Reader's Digest Association, Pleasantville.

Exhibition: New York, Knoedler, 1963, p. 37 (ill.).



IX-129


IX-130

IX-130
Cowslips in a Vase

c. 1907
Oil on cardboard, 36 × 33 cm
Signed, lower left: *E Vuillard*
Private collection

Provenance: Étienne Bignou, Paris – Sale, Hôtel Drouot, Paris, 21 Feb. 1930, lot 67 – Boinot, Paris – Sale, Hôtel Drouot, Paris, 16 Dec. 1981, lot 88 (col. ill.) – JPL Fine Arts, London – Private collection, New York – Sale, Butterfield & Butterfield, San Francisco and Los Angeles, 11 Nov. 1992, lot 3241 (col. ill.) – Neffe-Degandt Fine Art, London – Private collection.

IX-131
Roses in a Pot

c. 1907
Oil on cardboard, 31.1 × 27.6 cm
Stamp 3, lower left
Current whereabouts unknown

Provenance: Artist's studio – Arthur Tooth & Sons, London – Guy H. Dixon, Great Britain, 1951 – Maurice Stuart, Chicago (Illinois) – Harry and Maribel Blum Foundation, Chicago – Sale, Sotheby's, New York, 11 Feb. 1987, lot 7 (col. ill.), bought in – Sale, Sotheby's, New York, 11 May 1988, lot 322 (col. ill.) – Galerie Matignon, Paris – Sale, Sotheby's, New York, 12 May 1999, lot 283 (col. ill.) – Current whereabouts unknown.


IX-131

IX-132
Bouquet

c. 1907
Oil on cardboard, 28 × 25.5 cm
Signed, lower right: *E. V.*
Current whereabouts unknown

Provenance: Sale, Galerie Koller, Zurich, 15 March 1951, lot 220, bought in – Ludwig Schames, Frankfurt-on-Main (Germany) – Paul Vallotton, Lausanne (Switzerland), c. 1989 – Sale, Galerie Kornfeld, Berne, 25 June 1993, lot 148 (ill.) – Sale, Christie's, New York, 9 Nov. 1999, lot 249 (col. ill.) – Sale, Sotheby's, London, 27 June 2001, lot 256 (col. ill.), bought in – Private collection – Sale, Sotheby's, New York, 9 May 2002, lot 122 (col. ill.) – Current whereabouts unknown.

Exhibition: Lausanne, Vallotton, 1989, no. 3 (col. ill.).


IX-132


IX-133


IX-134

IX-133
Flowers in a Pitcher

c. 1907
Oil on cardboard, 30.5 × 24 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Wildenstein, New York – Mrs Paul Cushman, United States, 1954 – Current whereabouts unknown.

Exhibition: New York, Wildenstein, 1954, no. 82.

IX-134
Bouquet of Roses

c. 1910
Pastel on ochre paper, 19.5 × 28.5 cm
Musée de Cambrai, Cambrai (France),
Inv. AM1534

Provenance: Artist's studio; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art Moderne, Paris 1941; deposited with the Musée de Cambrai, 1951.

Exhibition: Paris, Orangerie, 1941-42, no. 49.

IX-135
Two Roses

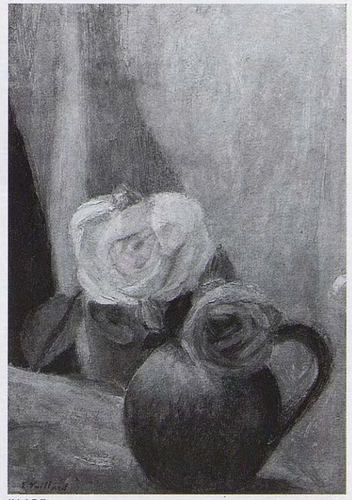
c. 1910
Oil on cardboard, 35 × 27 cm
Stamp 1, lower left
Private collection, New York

Provenance: Artist's studio – Sacha Guitry, Paris – René Drouet, Paris – Sale, Galerie Motte, Geneva, 27 Sept. 1958, lot 225 (ill.) – Sale, Sotheby's, London, 10 Dec. 1969, lot 22 (ill.), bought in – Private collection, New York.

IX-136
Bouquet and Book

c. 1910
Oil on canvas, 51 × 40 cm
Signed, lower right: *E Vuillard*
Private collection, France

Provenance: Artist's studio – Private collection, France.


IX-135


IX-136


IX-137

IX-137
Roses in a Glass Vase

c. 1910
Oil on cardboard, 26 × 34 cm
Signed, lower left: *E Vuillard*
Private collection, Switzerland

Provenance: Private collection, Paris – Paul Vallotton, Lausanne (Switzerland) – Private collection, Switzerland.

Description: *A rose and various nondescript yellow flowers in a glass vase with blue and green highlights. Behind it is a book with a green and brown cover and a light-coloured edge. Mauve background.* (JS)



IX-138

IX-138
Two Roses and a Box of Pastels

c. 1910 (?)
Oil on canvas, 32.5 × 41 cm
Signed, lower right: *E Vuillard*
Private collection

Provenance: Jos Hessel, Paris – Private collection.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 213.

IX-139
Roses in a Glass Vase

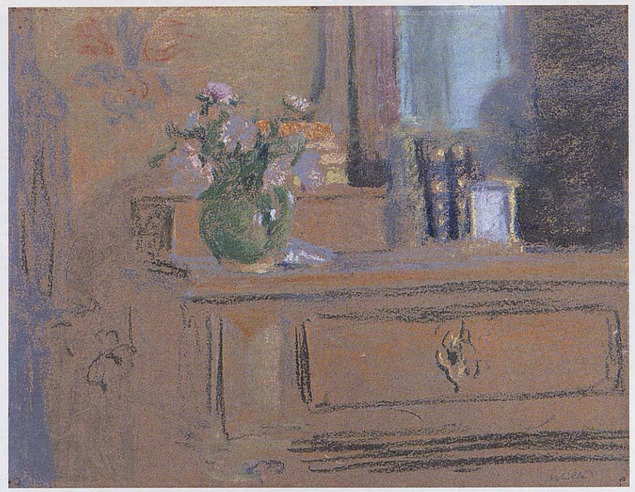
c. 1910
Oil on canvas, 37 × 47 cm
Signed, lower left: *E Vuillard*
Museum of Fine Arts, Boston (Massachusetts), Bequest of Mrs Edward Wheelwright, by exchange, and Painting Department Special Fund, 41.107

Provenance: Georges Bernheim, Paris, c. 1935 – Bernheim sale, Galerie Charpentier, Paris, 7 June 1935, no. 88 (ill.) – Édouard Jonas, Paris, 28,500 F – Mrs Edward Wheelwright – Museum of Fine Arts, Boston, 13 March 1941.

Exhibitions: Paris, La Renaissance, 1929, no. 38 – Zurich, Kunsthaus, 1932, no. 179 – Boston, Museum of Fine Arts, 1949, p. 89 (ill.) – Japan, travelling exhib., 1994, no. 42.



IX-139



IX-140

IX-140
The Green Jug

1909
Pastel on brown paper, 25.1 × 32.4 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 17700), 9 Oct. 1909, 200 F – Jos Hessel, Paris, 30 Nov. 1909, 200 F – Bernheim-Jeune, Paris (stock no. 21705), 11 Oct. 1919, 1,000 F – Thomas Justice & Sons, London, 13 Oct. 1919, part of a lot – Manny Sivermann, Los Angeles (California) – Sale, Sotheby's, New York, 7 Nov. 1991, lot 111 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, Nov. 1909, no. 31; Feb. 1911, no. 16 – Geneva, Moos, 1918, no. 324 – Zurich, Meise, 1918, no. 138.



IX-141

IX-141
Bouquet of White Anemones

c. 1909
Glue-based distemper on paper, 46 × 56 cm
Musée d'Orsay, Paris, R.F. 1977-383

Provenance: Artist's studio; M. et Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée National d'Art moderne, Paris 1941; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Orangerie, 1941-42, no. 47 – France, travelling exhib. [*Peinture contemporaine...*], 1945-46, no. 79 – Liège-Ghent-Luxembourg, 1948, no. 32 – Marseilles, Cantini, 1955, no. 9.

Bibliography: Dorival 1946, p. 40 – Cassou, Dorival, Homolle 1947, p. 15; 1954, p. 166 – Compin, Roquebert 1986, p. 282 (ill.) – Compin, Lacambre, Roquebert 1990, pp. 478, 479 (ill.).

Description: *A bouquet of anemones in a Breton-style jug on a light-green piece of furniture. A strong white for the petals; weak yellow and green hearts. Light-green patterns on the jug, purple motifs on the blue wall-hanging. The bluish grey paper support shows through mainly on the right.* (JS)

IX-142
Roses in Front of a Mirror

c. 1910
Oil on cardboard, 53 × 36 cm
Stamp 1, lower right
Private collection, The Netherlands



IX-142

Provenance: Artist's studio – Alfred Daber, Paris – Galerie Schmit, Paris, c. 1973 – Private collection, the Netherlands.

Exhibition: Paris, Schmit, 1973, no. 65 (col. ill.).

IX-143
Geraniums and Guelder Roses

c. 1910
Oil on cardboard, 22 × 24 cm
Signed, upper right: *EVuillard*
Private collection, United States

Provenance: Jos Hessel, Paris, c. 1930 – Alphonse Bellier, Paris – Paul Rosenberg, New York, c. 1969 – Neison Harris, Highland Park (Illinois) – Private collection, United States.

Exhibitions: Zurich, Kunsthaus, 1932, no. 141 [*Vase de fleurs*, 1900-05] – Paris, Musée des Arts Décoratifs, 1938, no. 66 – London, Lefevre, 1969, no. 19 (ill.).

Bibliography: Bernard 1930, p. 27 (ill.) – Roger-Marx 1946a, p. 78.

Description: *The composition centres on the bouquet, to the exclusion of almost everything else. Aside from the flowers, all we see is the neck of the dark vase and the corner of a dark piece of furniture at bottom left. Background of beige floral wallpaper and, on the right, an area of uniform grey wall.* (JS)



IX-143



IX-144

IX-144
Flowers

c. 1910
Oil on cardboard, 46 × 57 cm
Signed, lower right: *E.V.*
Private collection

Provenance: Artist's studio – Alfred Daber, Paris, 1942 [*Tulipes, violettes et autres fleurs*] – Private collection – Lefevre, London – Sale, Christie's, London, 8 Dec. 1999, lot 141 (col. ill.) – Private collection.

IX-145
Flowers in an Earthenware Pot

c. 1910
Oil on cardboard, mounted on cradled panel, 54 × 34 cm
Signed, lower left: *EVuillard*
Private collection

Provenance: Artist's studio – Roger-Marx, Paris – Marx sale, Galerie Manzi, Joyant & Cie, Paris, 11-12 May 1914, lot 86 [*Le Pot de Fleurs*] – Bernheim-Jeune, Paris (stock no. 20291), 1,150 F – Alex Reid, Glasgow (Great Britain), 23 March 1919, part of a lot – Jean Laroche, Paris; Jacques Laroche, Paris – Wildenstein, New York – Florence J. Gould, France – Gould sale, Sotheby's, New York, 24 April 1985, lot 52 (col. ill.) – Private collection.



IX-145



IX-146

Exhibitions: Paris, Petit Palais, 1937, salle 15, no. 28 – Paris, Daber, 1947; 1959, no. 40 – Munich, Haus der Kunst, 1968, no. 137 (ill.) – Paris, Orangerie, 1968, no. 119 (ill.) – Japan, travelling exhib., 1977-78, no. 24 (col. ill.) – London, JPL, 1988, col. ill. on cover.

Bibliography: Roger-Marx 1946a, p. 53; 1968, p. 30, col. pl. 45.

Description: *A glazed, grey-and-brown pot with four spindly red or green stalks bearing tiny flowers crisply outlined against the greyish-beige background. The pot is set on the corner of a table covered with a beige oil-cloth, near a bowl on the right.* (JS)

IX-146
Tulips in a Vase

c. 1910
Oil on cardboard, 35.5 × 27 cm
Signed, upper right: *E.V.*
Art market, London

Provenance: Ernest Chausson, Paris – Chausson sale, Hôtel Drouot, Paris, 5 June 1936, lot 41 (ill.) – André Schoeller, Paris, 13,100 F – Jean Bassot, Paris – Connaught Brown Gallery, London, 1999.



IX-147

IX-147
Flowers in an Earthenware Pot

c. 1910
Oil on canvas (?), dimensions unknown
Current whereabouts unknown

Provenance: Current whereabouts unknown.



IX-148

IX-148
Flowers

c. 1910
Pastel on paper, 25 × 32 cm
Private collection, France

Provenance: Artist's studio – Private collection, Paris.

IX-149
Flowers

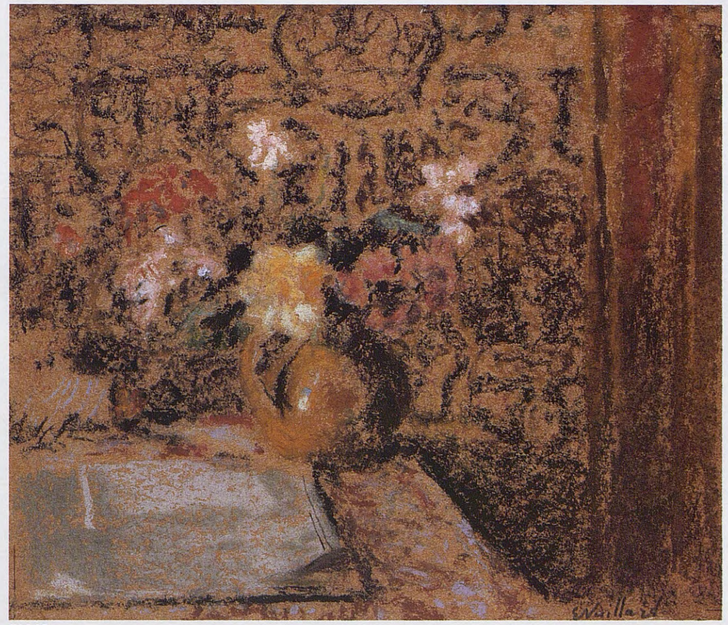
c. 1910
Pastel on paper, 19 × 22.2 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Samuel G. Archibald, Paris – Private collection – Sale, Christie's, New York, 3 Nov. 1993, lot 192 (col. ill.) – Current whereabouts unknown.

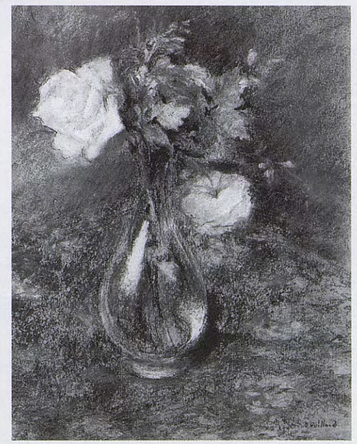
IX-150
Roses

c. 1910
Pastel on paper, 29 × 24 cm
Signed, lower right: *EVuillard*
Private collection, United States

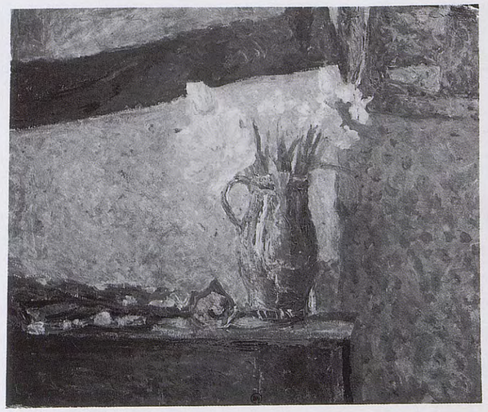
Provenance: Jos Hessel, Paris – Hugo Moser, Berlin and New York – Matthew H. Futter, New York – Private collection, United States.



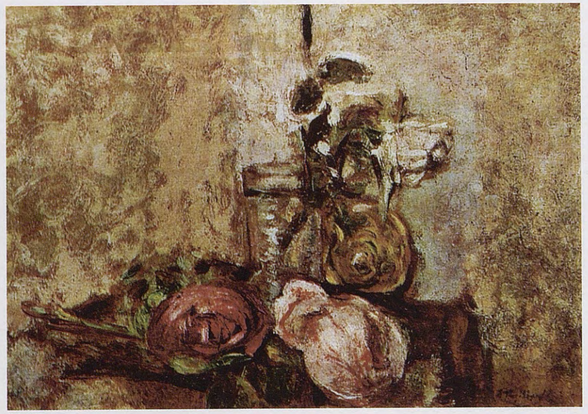
IX-149



IX-150



IX-151



IX-152

IX-151
Daffodils in a Green Jug

c. 1907
Oil on cardboard, 51 × 59.5 cm
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 16007, *Nature-morte*), 1 May 1907, 600 F – Arthur Hahnloser, Winterthur (Switzerland), 20 Oct. 1919, 5,000 F; G. Hahnloser, Zurich – Private collection, Zurich (Switzerland).

Exhibitions: Paris, Bernheim-Jeune, June 1907 – Zurich, Kunsthaus, 1932, no. 156.

IX-152
Roses with a Peony

c. 1907
Oil on paper, mounted on canvas,
30 × 44 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Dr Desjardins, Paris – Sacha Guitry, Paris – Sale, Galerie Motte, Geneva, 17 Oct. 1959, lot 99bis (ill.) – Alfred P. Waechter, Geneva – Sale, Galerie Motte, Geneva, 28 June 1969, lot 375 (col. ill.) – Current whereabouts unknown.

IX-153
Anemones and a Bunch of Violets

1913
Pastel on paper, 29 × 50 cm
Signed and dated, lower left: *E Vuillard / déc. 1913*
Private collection

Provenance: Prince Emmanuel Bibesco, Paris; Princesse Marthe Bibesco, Paris – Sold in 1948 to M. Goldonet (or Goldet) – Private collection.

This pastel was given to princesse Marthe Bibesco by her cousin, Emmanuel Bibesco – with whom she was in love. She disposed of the picture, together with most of her possessions, following the confiscation of her properties by the Romanian Communist regime: 'sold today, through necessity, Vuillard's bunch of violets, signed and dated 1913… a gift from Emmanuel. Bought by M. Goldonet 250,000 F' (19 March 1948).[1]

[1] Quoted by Ghislain de Diesbach, *Marthe, Princesse Bibesco*, Paris: Perrin, 1997, p. 528. In actual fact, this was the collection of M. Goldet.



IX-153



IX-154

IX-154
A Sunny Morning
(preliminary sketch)

1910
Pastel on paper, 114 × 76 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

IX-155
A Sunny Morning (first version), known as Morning in the Orchard

1910
Glue-based distemper and pastel on paper, mounted on cardboard, 117.2 × 78 cm
Signed, lower right: *E. Vuillard*
Birmingham Museums and Art Gallery, Birmingham (Great Britain), 1970 P272

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18355, *Matin dans la neige*), 27 Oct. 1910 – Mulle, Paris, 2 Nov. 1911, 3,000 F – Jos Hessel, Paris, and Bernheim-Jeune, Paris (stock no. 20044, *Matin dans le verger*), 2,475 F (a quarter for Hessel and three quarters for Bernheim-Jeune) – Alex Reid, Glasgow (Great Britain), 19 April 1919, part of a lot – R. A Workman, London, 4 July 1919, £450 – Workman sale, Curtis and Henson, London, 21 Dec. 1931, lot 760 – Ethel Sands, Great Britain – Sale, Christie's, London, 30 June 1970, lot 3 (ill.), withdrawn – Birmingham Museums and Art Gallery, Birmingham, purchased with the aid of the Victoria & Albert Museum Grant, Dec. 1970.

Exhibitions: Paris, Bernheim-Jeune, Dec. 1910, no. 60 [*Matin dans le verger*] – Glasgow, McLellan, 1920, no. 128 – Glasgow-Sheffield-Amsterdam, 1991-92, no. 83, p. 88 (col. ill.).

Bibliography: Osborne 1971, p. 7 (ill.) – Farr 1972a, pp. 267-268, fig. 74.



IX-155



IX-156

IX-156
A Sunny Morning

1910
Glue-based distemper on paper, mounted on canvas, 203 × 142 cm
Signed and dated, lower right:
E. Vuillard 1910
Private collection, London

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18362, *La Matinée ensoleillée*), 27 Oct. 1910, 3,000 F – Burthaul, Brussels, 6 Feb. 1919, 15,000 F – Galerie Burgeat, Paris, 1930 – Albert-Sancholle Henraux, Paris, c. 1931; Mme Sanchez Abreu, Paris – David David-Weill, Neuilly-sur-Seine (France), c. 1968 – Arthur Tooth & Sons, London – H. Ishizuka, Tokyo, 1971 – Galerie Schmit, Paris – Sale, Sotheby's, New York, 14 May 1985, lot 40 (col. ill.), bought in – Thomas Gibson Fine Art, London – Private collection, London.

Exhibitions: Brussels, [La Libre Esthétique], 1911, no. 247 – Paris, Bernheim-Jeune, Feb. 1911, no. 9 – Brussels, 1919 – Paris, Musée des Arts Décoratifs, 1938, no. 142 – Paris, Palais de Tokyo, 1941, no. 799 – Paris, Orangerie, 1968, no. 143 (ill.) – Japan, travelling exhib., 1977-78, no. 35 (col. ill.).

Bibliography: Huyghe 1939, col. pl. 14 – *Beaux-Arts*, no. 23, 13 June 1941, p. 1 (ill.) – Chastel 1946, p. 90 – Roger-Marx 1946a, pp. 67, 159 – Francastel 1955, p. 126 (col. ill.) – Farr 1972b, p. 489 – Thomson 1988, pp. 97, 110, col. pl. 78 – Warnod 1988, p. 86 (col. ill.) – Groom 1993, pp. 203-204, col. fig. 321.

Description: *Lucy Hessel in white, with Denise Natanson and a dog (Basto) in the garden of Les Pavillons at Cricquebœuf. Luminous green trees and grass. An ochre border frames the composition.* (JS)

Having completed two smallish sketches on this theme, Vuillard now moved on to a large-scale panel (203 × 142 cm). On 26 August 1910[1], he noted in his Journal: 'Unroll grey paper[,] resolved to redo panel instead of small formats. Block out new proportions'. But the new painting got off to a bad start: 'Imagination dead' (27 August). Eventually, however, in what was to be a familiar pattern with him, he wound up feeling pleased with his work.

Lucy Hessel – like a Madonna and Child in a *hortus conclusus* – is accompanied as usual by Denise and Basto the dog (whose last summer this was to be). Using a simple photograph as his starting point (see ill.), and viewing the figures in the meadow from a slightly elevated position, Vuillard produces a particularly inspired, pantheistic decorative panel. The exquisite silvery blue notes of the vegetation harmonize well with the violet tones of the background. Notice too how they enhance the splendid effect of Lucy's white dress shading into grey. Sacha Guitry borrowed this panel and hung it on stage in two of his plays: *Un Beau Mariage* (Théâtre de la Renaissance, November 1911) and *La Prise de Berg-op-Zoom* (Théâtre du Vaudeville, October 1912). *A Sunny Morning* can be seen on the wall behind the actors in the photographs of these theatrical productions, published by Gloria Groom.[2]



E. V., Lucy Hessel, Denise and Basto the dog, photograph. Private collection.



E. V., sketch in the *'1910' Sketchbook*, graphite on paper, 8.1 x 12.9 cm. Private collection.

[1] E. V., Journal, II.4, fol. 38r.
[2] Groom 1993, p. 204.

IX-157 to IX-159.13
Decorative Ensemble for Josse and Gaston Bernheim's Villa Bois-Lurette at Villers-sur-Mer

IX-157
The Veranda at Le Coadigou (preliminary sketch)

1912
Glue-based distemper on paper, 203 × 113.5 cm
Stamp 1, lower right
Art market, London

Provenance: Artist's studio – JPL Fine Arts, London – Chris Wright, London – Neffe-Degandt Fine Art, London.

Exhibition: Tokyo, Tokoro, 1979 (col. ill.).

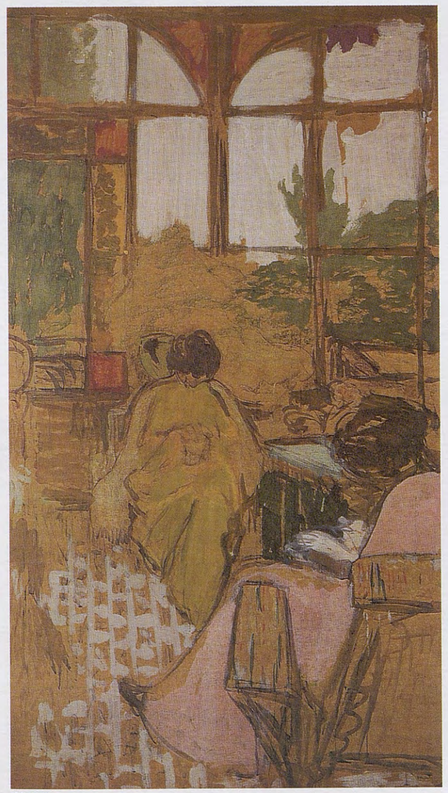
Description: *Two women in a country interior. The figure in the foreground wears a pink peignoir, the one seated opposite is in yellow. A view of green shrubbery in the garden through the red and orangetrimmed windows.* (JS)

IX-158
At La Divette, Cabourg: by the River (preliminary sketch)

1913
Glue-based distemper on paper, mounted on canvas, 130 × 145 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *A bench seen at an angle under exuberant foliage. Figures seated in the middle distance, by a low wall in a patch of mauve shade dappled with sunlight.* (AC)



IX-157



IX-158

IX-159.1 to 159.13
The Bois-Lurette Panels

1911-14; reworked in 1934
Glue-based distemper on canvas

Common provenance: Commissioned from the artist by Josse Bernheim and Gaston Bernheim de Villers for their villa, Bois-Lurette, at Villers-sur-Mer, painted by Vuillard during the summers of 1911, 1912 and 1913, 15,000 F received on 14 Jan. 1914.

Common bibliography: Segard 1914, p. 321 – Salomon 1945, p. 64 – Chastel 1946, p. 90 – Roger-Marx 1946a, pp. 140, 142-143, 188; 1948c, p. 15 – Schweicher 1949, pp. 71, 85-88, 127-128 – Bacou 1964, p. 196 – Salomon 1968, p. 26 – Thomson 1988, p. 119 – Warnod 1988, p. 78 – Groom 1993, p. 208.

IX-159.1
At Les Pavillons,Cricquebœuf: The Grounds
Frame for Door I, left side

1911; reworked in 1934
Glue-based distemper on canvas,
212 × 79 cm
Private collection

Provenance: [See common provenance] – Painted in 1911; dismantled in 1933; Gaston Bernheim de Villers, Paris; Marcel Bernheim, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 27; July 1949 – Lausanne, 2000-01, no. 73, p. 125 (col. ill.).

IX-159.2
At Les Pavillons, Cricquebœuf: In Front of the House
Frame for Door I, right side

1911; reworked in 1934
Glue-based distemper on canvas,
213 × 80 cm
Signed and dated, lower right:
E. Vuillard 1913
Private collection, France

Provenance: [See common provenance] – Painted in 1911; dismantled in 1933; Gaston Bernheim de Villers, Paris – Private collection, France.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 27; July 1949; 1953, no. 55 [*L'Allée*, 1913]; 1965, no. 26; 1969, no. 18; 1973, no. 29.

Description: *A country view with divers figures. In the immediate foreground right is a woman in a pink dress, wearing a wide-brimmed straw hat with a purple bow and gazing at a small child on the left, who is laying her head on that of a large dog. Further back is a woman relaxing in a striped deckchair seen from the back; she is talking to another woman, who stands between two fox-terriers. Still further back is a second child in a blue-striped sailor suit, standing in front of a fat man in blue pyjamas slumped in a deckchair with his arms folded over his belly. At the end of the pinkish path are four figures seated around a table in the shadow of tall trees; they are silhouetted against green foliage dappled with patches of yellow and pink sunlight.* (JS)

IX-159.3
At Les Pavillons, Cricquebœuf: Mosaic
Frame for Door I, overdoor

1911; reworked in 1934
Glue-based distemper on canvas,
dimensions unknown
Private collection, France

Provenance: [See common provenance] – Painted in 1911; dismantled in 1933; Josse Bernheim, Paris – Private collection, France.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 27; 1969, no. 27.

Description: *This panel originally crowned the doors and unified the different compositions. Harmony in green and ochre.* (JS)

IX-159.4
At Les Pavillons, Cricquebœuf: Foliage
Frame for Door I, left side-panel

1911; reworked in 1934
Glue-based distemper on canvas,
dimensions unknown
Current whereabouts unknown

Provenance: [See common provenance] – Painted in 1911; dismantled in 1933 – Current whereabouts unknown.

IX-159.5
At Les Pavillons, Cricquebœuf: Foliage
Frame for Door I, right side-panel

1911; reworked in 1934
Glue-based distemper on canvas,
dimensions unknown
Current whereabouts unknown

Provenance: [See common provenance] – Painted in 1911; dismantled in 1933 – Current whereabouts unknown.





Bois-Lurette Panels. Old photographs of the panels at Les Pavillons, Cricquebœuf. Photographs, Bernheim-Jeune.



IX-159.4



IX-159.3



IX-159.1



IX-159.2



IX-159.5



IX-159.8



IX-159.6



IX-159.7

IX-159.6
The Veranda at Le Coadigou, Loctudy: Lucy Hessel and Denise Natanson
Frame for Door II, left side

1912; reworked in 1934
Glue-based distemper on canvas,
200 × 115 cm
Stamp 2, lower right
Private collection

Provenance: [See common provenance] – Painted in 1911; dismantled in 1933; Gaston Bernheim de Villers, Paris – Sale, Galerie Charpentier, Paris, 7 Dec. 1954, lot 46 (ill.) – Galerie Urban, Paris – Sale, Galerie Charpentier, Paris, 16 June 1955, lot 95 (ill.) – Galerie Katia Granoff, Paris – Galerie Bellier, Paris – Private collection, 1984.

Exhibitions: The Hague, Gemeente Museum, 1936, no. 121 – Paris, Petit Palais, 1937, salle 15, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 159f – Paris, Bernheim-Jeune, Sept.-Oct. 1948, no. 42; July 1949.



E. V., Lucy Hessel seated and Denise Natanson drawing, photograph. Private collection.

Bibliography: [See common bibliography] – Thomson 1988, pl. 91.

IX-159.7
The Veranda at Le Coadigou, Loctudy: Marcelle Aron and Marthe Mellot
Frame for Door II, right side

1912; reworked in 1934
Glue-based distemper on canvas,
201 × 113.5 cm
Musée d'Orsay, Paris, R.F. 1979-26

Provenance: [See common provenance] – Painted in 1912; dismantled in 1933; Josse Bernheim, Paris, 1933; Henry Dauberville, Paris – Dauberville gift in the name of his children, Guy-Patrice and Béatrice Dauberville, to the French State, 1979; deposited with the Musée du Louvre (Palais de Tokyo), Paris; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: The Hague, Gemeente Museum, 1936, no. 120 – Paris, Petit Palais, 1937, salle 15, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 149g – Paris, Bernheim-Jeune, July 1949; 1953, no. 4 [*La Serre*, 1913]; 1965, no. 27 – Munich, Haus der Kunst, 1968, no. 152 (ill.) – Paris, Orangerie, 1968, no. 148 (ill.) – Paris, Bernheim-Jeune, 1969, no. 22; 1973, no. 27.

Bibliography: [See common bibliography] – George 1938a, p. 29 (ill.) – Vaillant 1974, p. 163 – Frèches-Thory 1979, p. 311 – Daniel 1984, pp. 409, 411, fig. 146 – Compin, Roquebert 1986, p. 284 (ill.) – Thomson 1988, pl. 91 – Compin, Lacambre, Roquebert 1990, p. 481 (ill.) – Cogeval 1993b, p. 80 – Groom 1993, p. 208, col. fig. 329.

IX-159.8
The Veranda at Le Coadigou, Loctudy
Overdoor II (fragment)

1912; reworked in 1934
Glue-based distemper on canvas, original dimensions unknown (fragment: 30 × 40 cm)
Private collection, France

Provenance: [See common provenance] – Painted in 1912; dismantled in 1933; Josse Bernheim, Paris, 1933 – Private collection, France.

Bibliography: [See common bibliography] – Thomson 1988, pl. 91.

IX-159.9
At La Divette, Cabourg: The Open Door

1913; reworked in 1934
Glue-based distemper on canvas,
200 × 90 cm
Signed and dated, lower right:
E. Vuillard 1913
Private collection, France



E. V., Window in the villa, photograph. Private collection.

Provenance: [See common provenance] – Painted in 1913; dismantled in 1933; Josse Bernheim, Paris, 1933 – Private collection, France.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 4 – Pittsburgh, Carnegie, 1935, no. 166 – Toledo, Museum of Art, 1936, no. 99 – Paris, Petit Palais, 1937, salle 15, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 149c – Paris, Bernheim-Jeune, July 1949; 1953, no. 18 [*La Femme au chien*, 1913] – Munich, Haus der Kunst, 1968, no. 151 (ill.) – Paris, Orangerie, 1968, no. 147 (ill.) – Paris, Bernheim-Jeune, 1969, no. 20; 1973, no. 28.

IX-159.10
Madame Vuillard at the Hôtel des Ducs de Normandie

1913; reworked in 1934
Glue-based distemper on canvas,
199.4 × 86.5 cm
Signed and dated, lower right:
E. Vuillard / 1913
Private collection, United States

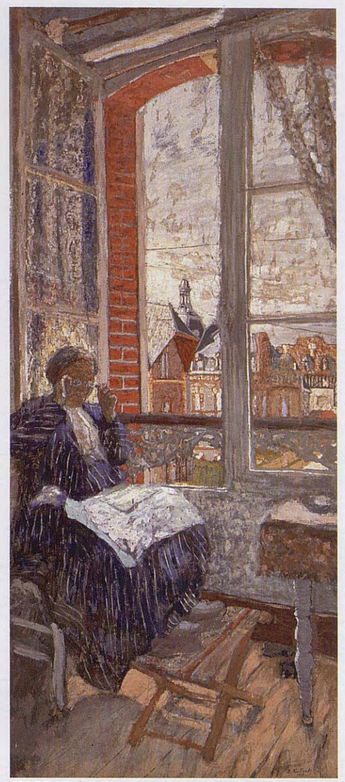
Provenance: [See common provenance] – Painted in 1913; dismantled in 1933; Gaston Bernheim de Villers, Paris – Sale, Galerie Charpentier, Paris, 7 Dec. 1954, lot 45 (ill.) – Sam Salz, New York – Mr Charles Goldman; Mrs Mathilda Goldman, New York – Sale, Christie's, New York, 6 Nov. 2001, lot 43 (col. ill.), bought in – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 5 – Pittsburgh, Carnegie, 1935, no. 182 – Toledo, Museum of Art, 1936, no. 101 – Paris, Petit Palais, 1937, salle 15, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 149d – Paris, Bernheim-Jeune, July 1949.

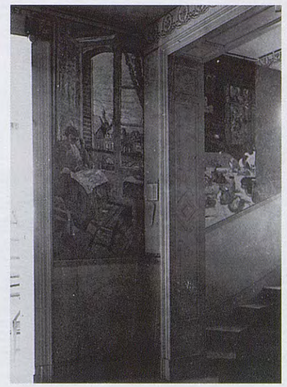
Description: *Madame Vuillard, clad in a dark-blue striped dress, is seated on the left with her feet on a folding stool. She is adjusting her spectacles and has some sewing in her lap. On the right is the corner of a grey table covered with a cloth. Through the red brick window embrasure we see several slate-roofed houses surmounted by a slender turret on the left.* (JS)



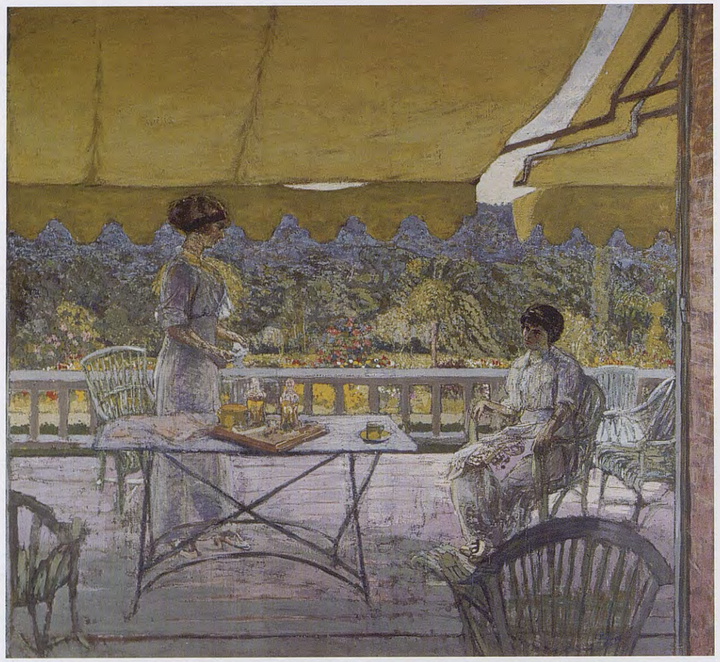
IX-159.9



IX-159.10



E. V., Madame Vuillard at the Hôtel des Ducs de Normandie and At La Divette, Cabourg, photograph. Private collection.



IX-159.11



IX-159.12

IX-159.11

Villers-sur-Mer: Mesdames Josse and Gaston Bernheim on the Terrace of Bois-Lurette

1913-14; reworked in 1934
Glue-based distemper on canvas,
200 × 215 cm
Private collection, France

Provenance: [See common provenance] – Painted in 1913 (delivered to Galerie Bernheim-Jeune on 13 Jan. 1914); dismantled in 1933; Josse Bernheim, Paris, 1933 – Private collection, France.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 1, and April-May 1936, no. 34 – Paris, Petit Palais, 1937, salle 15, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 149a – Paris, Bernheim-Jeune, April-June 1948, no. 97; 1965, no. 28; 1969, no. 19; 1973, no. 30.

Bibliography: [See common bibliography] – George 1938a, p. 28 (ill.) – Roger-Marx 1946a, pp. 142, 151 (ill.).

IX-159.12

At La Divette, Cabourg: by the River

1913; reworked in 1934
Glue-based distemper on canvas,
192.1 × 234.3 cm
Signed and dated, lower left:
E. Vuillard / 1913
Private collection

Provenance: [See common provenance] – Painted in 1913; dismantled in 1933; Josse Bernheim, Paris, 1933 – Private collection, Paris – Sale, Sotheby's, New York, 11 May 1999, lot 133 (col. ill.), bought in – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 2 [*Le Bord de la rivière*] – Pittsburgh, Carnegie, 1935, no. 174 (ill.) – Toledo, Museum of Art, 1936, no. 100 (ill.) – Paris, Petit Palais, 1937, salle 15, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 149b [*Personnages goûtant dans un jardin au bord de l'eau*] – San Francisco, Legion of Honor, 1939-40, no. 142 – Paris, Orangerie, 1968, no. 146 (ill.) – New York, 2001, no. 82, p. 243 (col. ill.).

Bibliography: [See common bibliography] – *Apollo* 26, no. 153, Sept. 1937, p. 165 (ill.) – Groom, exhib. cat., Chicago-New York, 2001, pp. 242, 243 (col. ill.), 244-245.



IX-159.13

IX-159.13

At La Divette, Cabourg: Annette Natanson, Lucy Hessel and Miche Savoir at Breakfast

1913; reworked in 1934
Glue-based distemper on canvas,
184 × 109 cm
Signed, lower left: *E. Vuillard*
Private collection, United States

Provenance: [See common provenance] – Painted in 1913; dismantled in 1933; Gaston Bernheim de Villers, Paris – Jeanne Lanvin, Paris; Comtesse Jean de Polignac, Paris – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 3 – The Hague, Gemeente Museum, 1936, no. 119 – Paris, Petit Palais, 1937, salle 15, no. 20 – Paris, Musée des Arts Décoratifs, 1938, no. 149e.

Bibliography: [See common bibliography] – Roger-Marx 1946a, pp. 79, 143, 150 (ill.); 1948c, pl. 44 – Schweicher 1955, pl. 41.



Villers-sur-Mer, The Bois-Lurette villa, postcard.
Private collection.

This stunning ensemble of no less than thirteen decorative panels was painted during the three successive summer holidays of 1911, 1912 and 1913 that Vuillard spent with the Hessels. It was commissioned by the Bernheim brothers for Bois-Lurette, their villa at Villers-sur-Mer, Normandy (see ill.). Only a few days after lunching with his patrons on 10 August 1911, the artist was already at work on the first door-surround. The ensemble has since been dispersed, but, as Gloria Groom judiciously observes, 'it is not hard to imagine that in their original format they served as a quintessential evocation of the *douceur de vivre* of pre-war France'.[1] Vuillard spent the holiday season of 1911 at Cricqueboeuf in the Hessels' rented property, Les Pavillons. The

door-surround was painted there, as attested by several photographs, and on 10 September, a month to the day after getting the commission, he was able to report in his Journal: 'at Villers[,] Bois-Lurette[,] install my decoration[,] touch it up[,] rather good impression'.[2] The subject-matter of this first decoration was a depiction of Lucy Hessel, her friends and some of her regular visitors in the garden at Les Pavillons – in short, the group of people the painter saw every day. The left panel, *At Les Pavillons, Cricquebœuf: The Grounds*, shows Denise Natanson in the foreground, wearing a prettily striped red and blue jersey and playing with a small dog. Following the path travelled by the eye, a Norman-style fence winds in a narrow, elongated S far back into the landscape. The panel on the opposite side of the door shows Lucy Hessel in one of those outlandish hats she had a habit of wearing, once again with Denise Natanson, who is petting Lucy's devoted 'Bouvier de Flandres' sheep-dog, Loc. In the background, one sees the Hessels' usual crowd, as always delightfully intent on doing nothing. These two vertical compositions were capped by a horizontal panel evoking tree-tops blending seamlessly into a stunning, mosaic-like overdoor motif rendered in a manner altogether new for Vuillard. Framing this ensemble were two tall, narrow, pilaster-like strips ornamented with medieval figures in the style of the bas-reliefs on the tympanum of the abbey church at Moissac. Vuillard, sketchbook in hand, is known to have been a regular visitor at the sculpture museum at the Palais du Trocadéro in Paris.[3] Nor is this all. The 'mosaic' portions of the door-surround look as if they had partly disintegrated and Vuillard boldly presents us with several *trompe-l'oeil* patches of typically Norman red-brick wall, such as would appear under the crumbling shards of a real mosaic. This astonishing encroachment of a genre characteristic of the twilight years of Art Nouveau brings to mind the decorations in early twentieth-century gazebos, swimming pools and apartment-building entrance halls.[4] Unlike *The Terrace at Vasouy,* VIII-37 and VIII-38, *The Path,* VIII-226.1 and *The Haystack,* VIII-226.2, which he painted in the rue Malesherbes studio after returning to Paris, the door-surround was completed in Normandy, and in record time.

After executing several small sketches in charcoal and pastels (see ill.), Vuillard went on to paint full-scale distemper-on-paper enlargements of his initial maquettes (see ill.). He found himself faced for the first time with the problem of adapting a decorative ensemble to



E. V., preparatory sketches, charcoal and pastel, 16.3 x 11.5 and 17 x 10.5 cm. Private collection.

a specific architecture and this experience would stand him in good stead later when he



E. V., distemper preliminary sketch for the Bois-Lurette decoration, photograph. Private collection.

was commissioned to decorate the foyer of the Théâtre des Champs-Élysées. Several photographs taken by the Bernheims (see ill.) show the lay-out of these first panels. The painted 'portico' led to a rather narrow vestibule, which must have seemed rather bleak and bare in contrast. As a result, the following year the Bernheims asked Vuillard to paint a new decorative ensemble, this time for the vestibule itself. But as the artist was spending the summer of 1912 at Loctudy, in Brittany, not in Normandy, it was naturally the veranda of the Breton villa Le Coadigou that supplied the subject-matter for this second series of panels. On the left in *The Veranda at Le Coadigou* we can recognize Lucy Hessel seated opposite Denise Natanson, who is drawing on a table. Through the window we glimpse a luxuriant landscape held in check, as it were, by the lattice-like porch railing, similar to those that Bonnard would depict in his paintings of the 1920s (such as *The Terrace at Vernon*[5]). The veranda's tinted glazing extends upwards into the overdoor uniting the two lateral panels. An amusing photograph by Vuillard (see IX-159.6) shows Lucy proudly standing next to the *Lucy Hessel and Denise Natanson* panel temporarily displayed in the billiard room, as if it were a hunting trophy; she wears the same speckled dress as in the painting, though not the hat which looks as if it had come straight out of Paul Dukas' *La Péri*. The glassed-in veranda is again the setting for the right-hand panel depicting Marthe Mellot and Marcelle Aron intent on sewing. Marthe Mellot's daughter, Annette Vaillant, rediscovered part of the decorative ensemble in the 1950s and was choked with emotion as memories of Loctudy flooded back to her. 'Every summer mother would again take up her eternal needlework, which she would squirrel away at the end of summer in a drawer in the large Dutch chest in the living-room. After she died I found my mother again, thanks to Vuillard, suddenly alive and young as she was in those days, embroidering in the morning, in a yellow peignoir, a white shawl over her shoulders, on the veranda of Le Coadigou.'[6]

The Bernheims approached Vuillard again in 1913 with a commission for a new set of panels, to flesh out the first two. The painter returned to the coast of Normandy for his holidays that year, this time staying at the Villa La Divette in Cabourg and installing his mother at the modest Hôtel des Ducs de Normandie in the centre of town. On 20 July, he called on the Bernheims and they asked him to paint five more panels – rightly considered the most famous of the entire set of decorations. This 'cycle' comprises *The Open Door*, which shows Lucy Hessel entering her bedroom; *Madame Vuillard at the Hôtel des Ducs de Normandie*, depicting the old lady in front of a view of old Norman roofs seen through



E. V., Lucy Hessel in front of the panel *The Veranda at Le Coadigou, Loctudy*, photograph. Private collection.

her bedroom window; *By the River,* with its outdoor meal on the banks of the Divette; and the two treasures of the series: *The Terrace of Bois-Lurette* (Suzanne and Mathilde Bernheim under an awning) and the elaborately worked *Breakfast* at Les Pavillons, with Annette Natanson, Lucy Hessel and Miche Savoir seated in front of the mirror in the background, in which one recognizes the reflection of Tristan Bernard at the opposite end of the table. Vuillard was obliged to adapt some of these works to trapezium-shaped formats determined by the slope of the stairs under – and against – which they were meant to be hung (see ill.). Thus he adopted the principle that Maurice Denis had used one year earlier in *L'Âge d'or,* his ensemble for the Prince de Wagram, which comprised a number of trapezium-shaped panels. Vuillard once again thrust members of his own circle on the Bernheims: his mother, his mistress Lucy, the family of Marthe Mellot and Alfred Athis. As Gloria Groom observes: 'Vuillard's intention for both the Schopfer and Bernheim commissions seems to have been to create representations of a parallel social world that would have been recognizable and of interest to his patrons, rather than simply to mirror their own surroundings'.[7] But the crowning work in the ensemble, its absolute moment of grace, is the panel representing Suzanne and Mathilde Bernheim – the Adler sisters we recognize from the shadowy, incandescent-red interior of Bonnard's splendid *The Loge*[8] – on the terrace of Bois-Lurette (IX-159.11). The *contre-jour* under the awning creates a pinkish light at their feet that contrasts exquisitely with the purple horizon in the background; it is one of Vuillard's supremely subtle touches, and Bonnard was to turn it to his own account in the 1920s. Claude Roger-Marx detects a certain waning of the Vuillardian inspiration in the set of panels as a whole compared to the artist's 'great' décors, the panels for Claude Anet and the *Île-de-France Landscapes* – and we concur; nevertheless, he had a special fondness for *The Breakfast* (IX-159.13): 'These reservations do not apply to *Afternoon Tea* (or rather *The Breakfast*). Thanks to a device familiar to Bonnard and Vuillard, three figures – in the background we recognize Tristan Bernard reflected in the mirror above the sideboard, itself mirrored in another mirror – add their tiny reflections to the three guests seated at the table [in the forefront of the composition]. Cups, a butter dish, a sugar bowl, a fruit dish, napkins and a newspaper form a delicate still life. The shadows are morning shadows: each object is almost weightless on the white tablecloth; the colours and reflections are only half awake; even the living figures are still entangled in dreams.'[9] Moreover, Vuillard again indulges in the luxury of painting the two women in his life – Lucy and his mother, amusingly paired in the Bernheim's narrow vestibule – in formats resembling that of *Public Gardens. By the River* is the least inspired of the series. The preliminary sketch (IX-158) evinces a far greater freedom and boldness of treatment, and is like an apology of the distemper medium and its extraordinary potential.

In December 1913, the Bernheim-Jeune gallery exhibited the last five decorative panels painted earlier that year. The art critics were unanimous in their praise for Vuillard's work. Gustave Kahn lauded his poetic vision, 'the vision of a poet who thinks and who synthesizes, but, instead of being presented through a simplification of drawing, his syntheses are manifested through a return to true colour grasped with all of its connotations (*saisi avec toutes les correspondences*), which creates the effect of a coloured arabesque, a stubborn attention to detail, and at the same time it is as if one were witnessing a vast modulation unfolding in its entirety'.[10] But, as always, it was Arsène Alexandre who went furthest in lauding the artist, discussing Vuillard's beautiful ensemble in terms of the tradition of the painted décor and making glowing comparisons to Italian Renaissance art. 'Certainly the villa that is to house these three paintings, *The Terrace* [IX-159.11], *The Open Door* [IX-159.9] and *Madame Vuillard at the Hôtel des Ducs de Normandie* [IX-159.10], will be a privileged place; Vuillard will have fixed to its walls a kind of decoration that was conceived according to the finest traditions and is at the same time executed in a vigorous, attractive modern spirit. Therein lies the essence of decoration, after all, whether in the villas the Venetians decorated or in those that some of our own artists, such as Vuillard, Roussel, Denis and Bonnard, have adorned: it is a perspective on life transfigured by a superior explanation. A mediocre decorator paints a *trompe l'œil,* a great decorator paints a *trompe-l'âme.*'[11] The panels were fitted into the wood-panelling at Bois-Lurette, where they remained until 1934 when the Bernheims sold the villa. After visiting the art-dealing brothers on 30 November 1933 ('my faded Bois-Lurette paintings give me food for thought'),[12] Vuillard discarded the mosaic-like borders and touched up several of the panels, reworking their texture and above all changing their trapezium-shaped format into a regular rectangular one. These repaintings were exhibited in his 1938 retrospective.

[1] Groom 2001, p. 245.
[2] E. V., Journal, II.5, fol. 29v.
[3] E. V.'s early Journal (subsequent to 25 Sept. 1890) contains a drawing of the tympanum at Vézelay, but it is in fact the copy at the Musée de la Sculpture the young artist has reproduced, not the original in Burgundy (as claimed in Alexandre 1998, p. 213). On the preceding page E. V. draws the Palais du Trocadéro and the Eiffel Tower in a cartouche (Journal, I.1, fol. 63r.).
[4] One thinks of the celebrated building in the rue Franklin, designed by the Perret brothers in 1903, with its mosaics and Art Nouveau floral bas-reliefs in the entrance hall. E. V. had been within a five minutes' walk from the famous building when living on the rue de la Tour.
[5] Pierre Bonnard, *The Terrace at Vernon,* 1923, oil on canvas, 118 × 103 cm. Private collection.
[6] Vaillant 1974, p. 163.
[7] Groom 2001, p. 244.
[8] Pierre Bonnard, *The Loge,* 1908, oil on canvas, 91 × 120 cm. Private collection.
[9] Roger-Marx 1946a, p. 143.
[10] Gustave Kahn, 'Art. Exposition "Vuillard"', *Mercure de France* 107, no. 397, 1 Jan. 1914, p. 109.
[11] A *trompe l'œil* is literally 'something which deceives the eye', thus a *trompe-l'âme* is something which deceives the soul (trans. note). Arsène Alexandre, 'Deux harmonistes', *Comœdia,* 27. Dec. 1913.
[12] E. V., Journal, 30 Nov. 1933, IV.7, fol. 14r.



IX-160

IX-160
Madame Hessel with Her Dog, Rue de Naples

1910
Oil on cardboard, mounted on cradled panel, 73.6 × 86.4 cm
Signed and dated, lower right:
E Vuillard 1910
City Museum & Art Gallery, Bristol (Great Britain), K 2832

Provenance: Private collection, France – Sir Alfred Chester Beatty, London – City Museum & Art Gallery, Bristol, 1961.

Exhibitions: Paris, Grand Palais, 1910, no. 1204 – London, Royal Academy, 1962, no. 239 – London, Wildenstein, 1969, no. 40 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 75 (ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 84, p. 64 (col. ill.).

Bibliography: *L'Art décoratif*, no. 145, Oct. 1910, p. 124 (ill.) – *GBA* 4, no. 641, Nov. 1910, p. 371 (ill.) – Roger-Marx 1946a, p. 67.

Description: *A plain rug fills the whole of the foreground. Madame Hessel is seated against the far picture-lined wall, her legs stretched out in front of her on a couch, patting her dog. On the right is a closed door; on the left, a table by a bookcase, bearing a vase of foliage, with a draughtsboard propped against its legs.* (JS)

IX-161
Portrait of Miche Savoir

1910
Oil on cardboard, 73 × 64.1 cm
Signed, lower right: *E Vuillard*
Tate Gallery, London, presented by the Contemporary Art Society, 1929, N04436

Provenance: Commissioned from the artist by Alfred and Miche Savoir, 11 June 1910 – Jos Hessel, Paris, after 1917 – Bernheim-Jeune, Paris (stock no. 21762, *Femme dans un intérieur*), 7 Nov. 1919, 9,500 F – Alex Reid, Glasgow (Great Britain), 7 Jan. 1920, 17,600 F – W. H. Howden, Glasgow – Reid & Lefevre, London, 1927 – Étienne Bignou, Paris, 1928 – Contemporary Art Society, London, 1928 – Donated to the Tate Gallery, 1929.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 17 – Glasgow, McLellan, 1927, no. 58 – London, Tate Gallery, 1935, no. 40; 1946, no. 85 – Edinburgh, Royal Scottish Academy, 1948, no. 81 (ill.) – London, Wildenstein, June 1948, no. 23 (ill.) – London, Tate Gallery, 1960, no. 162.

Bibliography: Terrasse 1939, pl. 12 – *Arts*, no. 168, 28 May 1948, p. 1 (ill.) – Alley 1959, pp. 278-279, pl. 56 – Denis 1959, p. 153.

The young Polish woman in this portrait was the wife of Alfred Savoir, whose real name was Alfred Poznanski, a rich mill-owner from Lodz and subsequently a successful dramatist in turn-of-the-century Paris. Thérèse Dorny played in his *Nouvelle Héloïse*, and Charlotte Lysès was his favourite actress (see *Charlotte Lysès in Her Dressing Room*, IX-174). The Savoirs were neighbours of the Hessels at Les Pavillons, their holiday home in Cricqueboeuf. Annette Vaillant clearly remembered Miche Savoir, who kept her little-girl's features until late in life: 'To go from Les Pavillons to the garden of the Norman house with fake half-timbering that Alfred Savoir had

rented, all one needed to do was to push a few branches aside. Miche Savoir, youthful and Polish like her husband, who was her cousin, did not suit the period's canons of beauty. With a small, amber-coloured, Kalmuck face and salient cheekbones beneath pretty, slightly slanting, green eyes, she liked to dress in unusual clothes. I thought she was beautiful, while grown-ups, though they adored her for her spontaneity, considered her rather ugly.'[1] An anonymous contemporary photograph of her in a wicker armchair shows her to have been an extremely attractive woman.

Vuillard was far from satisfied with this portrait: 'Went to Mme Savoir[,] bad sitting[,] somewhat discouraged' (29 June 1910)'.[2] And



Miche Savoir in an armchair, anonymous photograph. Private collection.

less than a fortnight later he complained, 'Dreadful sitting at M[ich]e Savoir's' (11 July 1910).[3]

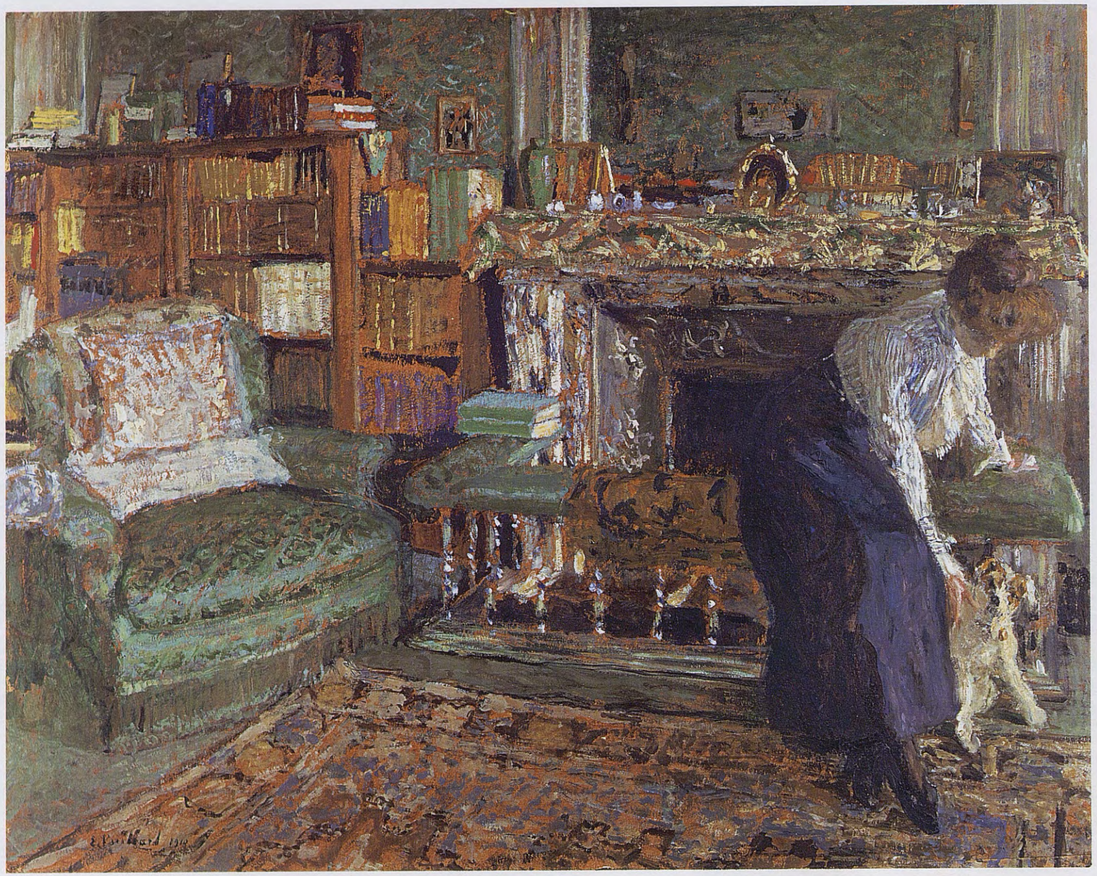
At the end of his holiday stay, he took the portrait back to Paris. On 26 November 1910, he noted: 'Go to M[ich]e Savoir's, take up portrait again[, full of] gusto at the beginning, faltering at the end, on edge. Leave despairing of being able to do anything with it'.[4] As he began the last sitting, he recorded amusingly:[5] 'astonished at [getting a] cheque…' The crimson velvet of the couch offsets the sitter's delicate silhouette with its diffident presence somewhat upstaged by the formidable coffee set gleaming in the foreground – an idea the artist would soon re-use in the stunning *Library* painted for Marguerite Chapin (IX-164).

Miche, though much freer in her behaviour than her friends, remained very close to Lucy Hessel and Marcelle Aron[6] (see ill. IX-200). While holidaying at Loctudy, Vuillard frequently mentions her in his Journal for July-August 1912 ('Departure of the Savoirs. Sorry to say goodbye to little Mich').[7] She left her husband, exasperated by his unfaithfulness, and in 1922 married Léopold Marchand, a friend of Jos Hessel and a scriptwriter (who is mainly remembered for his script for Abel Gance's *Lucrèce Borgia*, 1935, starring Edwige Feuillère). However, she continued to frequent Vuillard and the Hessel circle. The artist again used her as a model with Annette Salomon[8] and Emmy Lynn in the later versions of the *Grand Teddy* (1930, X-225). In the summer of 1942 she committed suicide by jumping out of a window of her apartment in the rue de la Tour-Maubourg, to escape arrest by the Gestapo.



IX-161

[1] Vaillant 1974, p. 116.
[2] E. V., Journal, II.4, fol. 31r.
[3] Ibid., fol. 33r.
[4] Ibid., fol. 50v.
[5] Ibid., 19 Dec. 1910, fol. 55r.
[6] Unpublished manuscript note by Antoine Salomon.
[7] E. V., Journal, 4 August 1912, II.6, fol. 24r.
[8] Annette Roussel married Jacques Salomon on October 9, 1920.



IX-162

IX-162
Marguerite Chapin Playing with Her Dog

1910
Oil on cardboard, 59 × 73.6 cm
Signed and dated, lower left:
E Vuillard 1910
Fitzwilliam Museum, University of Cambridge, Cambridge (Great Britain), no. 2454

Provenance: Commissioned from the artist by Marguerite Chapin – Galerie A. Tardif, Paris – Montague Shearman, London, c. 1938 – Edward Maurice Berkeley Ingram, Great Britain – Ingram bequest to the Fitzwilliam Museum, Cambridge, 1941.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 143 – London, Redfern, 1940, no. 14 (col. ill.); 1941, no. 10 (col. ill.) – Toronto-San Francisco-Chicago, 1971-72, no. XV (col. ill.) – Glasgow-Sheffield-Amsterdam, 1991-92, no. 82, p. 65 (ill.).

Bibliography: Hourticq 1939, p. 18 (col. ill.) – Goodison, Sutton 1960, p. 200, pl. 106 – Thomson 1988, pp. 104, 114, 130, col. pl. 102 – Groom 1993, pp. 179-181, col. fig. 284.

Born into Massachusetts high society, Marguerite Chapin was, 'like a heroine from a Henry James novel, quick to assimilate both the professional and social advantages of her adopted home'.[1] She was still single when Vuillard met her, but a year later she married an Italian prince, Roffredo Caetani, to become Princesse de Bassiano. The talented hostess of a literary salon, from 1924 she financed the review *Commerce*, which was



E. V., preparatory drawings for *Marguerite Chapin Playing with Her Dog*, graphite on paper, 14.2 x 8.6 cm. Private collection.

edited by Valéry Larbaud, Léon-Paul Fargue and Paul Valéry. Such major twentieth-century literary figures as Jean Paulhan, James Joyce, Boris Pasternak, Max Jacob, Saint-John Perse and Giuseppe Ungaretti numbered among its contributors, and, in 1927, its thirteenth issue included André Breton's *Nadja*. Vuillard seems to have been enchanted at meeting the New England heiress. On 9 March 1910 he noted in his Journal: 'go to lunch at the American Mlle Chapin's with Bonnard and Emmanuel Bibesco. Almost bare apartment[,] fine lovely things'.[2] A month later he jotted down: 'go to Mlle Chapin's[,] start something [=a new work]. Charming woman'.[3] On 16 April he added: 'go to fetch Bonnard… to work together at Mlle Chapin's'.[4] Bonnard was presumably then working on his own portrait of the future Princesse Caetani, which has mistakenly been dated to 1916 (see ill.). Finally, on 14 June,



Pierre Bonnard, *Woman on a Blue Couch*, 1916, oil on canvas. Private collection.

Vuillard noted that he was doing the 'last touchings up' to the picture.[5]
Compared to the portrait of *Jacqueline Fontaine* (IX-171), *Marguerite Chapin Playing with Her Dog* is worked rather thinly; moreover, the composition is thrown out of balance by the presence of the sitter on the right. As Gloria Groom observes,[6] the painting must have been done at 44 avenue d'Iéna and not in the patron's 'almost bare' apartment in the rue de l'Université.

[1] Groom 1993, p. 180.
[2] E. V., Journal, II.4, fol. 11r.
[3] Ibid., 14 April 1910, fol. 19v.
[4] Ibid., fol. 20v.
[5] Ibid., fol. 28r.
[6] Groom 1993, p. 181.

IX-163

IX-163
The Library

1910
Oil on paper, mounted on hardboard,
53 × 43 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie Bellier, Paris, 1961 – Sale, Palais Galliera, Paris, 10 June 1963, lot 7 (ill.), bought in – Sale, Hôtel Drouot, Paris, 19 Nov. 1965, lot 87, bought in – Sale, Hôtel des Chevau-Légers, Versailles, 5 June 1967, lot 64 (ill.), bought in – Sale, Hôtel George V, Paris, 12 June 1969, lot 108, bought in – Sale, Hôtel des ventes, Honfleur, 1 Jan. 1981, lot 160, bought in – Current whereabouts unknown.

Exhibition: Rome, Palazzo Primoli, 1958-59, p. 18.

Bibliography: Groom 1993, p. 184, fig. 290.

Description: *A maquette for the decorative composition,* The Library. *In the foreground is a figure in black; further back are several indistinct figures beneath a green panel decorated with vigorous motifs. Blue patches to left and right of centre. A very rough sketch on a grey-mauve ground.* (AC)

IX-164
The Library

1910-11; reworked in 1914
Glue-based distemper on canvas,
400 × 300 cm
Signed and dated, lower right:
E. Vuillard 1911
Musée d'Orsay, Paris, R.F. 1977-368

Provenance: Commissioned from the artist by Marguerite Chapin (who became Princesse de Bassiano by marriage), Paris, 28 Nov. 1910, and delivered on 27 April 1911; returned to Édouard Vuillard, 4 Oct. 1911 and stored by Bernheim-Jeune – Paris; Jos Hessel, Paris and Bernheim-Jeune, Paris (stock no. 20006, *La Bibliothèque*), 22 July 1913, 4,000 F – Acquired by the French State and deposited with the Musée du Luxembourg, Paris, 17 Jan. 1935, 45,000 F; Musée National d'Art Moderne, Paris; transferred to the Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 28 – Paris, Manzi-Joyant, 1914 – Rouen, Hôtel de ville (?), 1921, no. 74 – Paris, Musée des Arts Décoratifs, 1925 (not in cat.) – New York-Cleveland-Worcester, 1933, no. 95.

Bibliography: Segard 1914, pp. 274-279, 321 – Paris, Musée National d'Art Moderne, 1942, p. 6, salle 208 – Chastel 1946, pp. 54-56, 57 – Roger-Marx 1946a, p. 138 – Cassou, Dorival, Homolle 1947, p. 15, no. 47; 1954, p. 166 – Frèches-Thory 1979, p. 311 – Compin, Roquebert 1986, p. 280 (ill.) – Thomson 1988, p. 114, pl. 100 – Rosenblum 1989, p. 611 (col. ill.) – Compin, Lacambre, Roquebert 1990, p. 476 (ill.) – Groom 1993, pp. 3, 108, 179, 181-199, 201, col. fig. 288.

The Library, which Vuillard first gave thought to painting in November 1910 for Marguerite Chapin's new apartment at 11 rue de l'Université in the seventh *arrondissement* of Paris, measures four by three metres and is the largest decorative work he had hitherto undertaken. From the very first he was entranced by his patron's intelligence, beauty and refinement. *The Library* strives, as it were, to impress her with his skill in adapting the great tradition of decorative painting to modern life and to confer on her the status of a contemporary muse. This naturally irked Lucy Hessel, who had no intention of relinquishing her own role ('Miss Chapin rue de l'Université[,] commission for a panel[,] return to studio[,] go to Lucy's. In a temper about Miss Chapin.'[1]). The Chapin décor was to combine a fanciful reinterpretation of her apartment with an array of subtle allusions to the art of the past. Only a few weeks earlier – in late September 1910 – he had travelled to Spain, where he had naturally spent several hours in the Prado. 'Thursday. Rise [at] 8 o'clock[,] eager[to get going,] breakfast[,] go to museum. Sudden shower. Black sky. Return [to the hotel at] four o'clock… thunderstruck by so many great important things. Quick tour of the rooms. Moment of weakness, pull myself together'.[2] He bought museum postcards in particular a reproduction of Titian's *Adam and Eve* (then known as *Original Sin*), which he sent to Kerr-Xavier Roussel (see ill.) with the message, 'it's still a wonderful museum. I'm coming home on



Original Sin by Titian, *Museo del Prado*, postcard from Vuillard to Kerr-Xavier Roussel, 29 September 1910. Private collection.

Sunday[,] if not too worn out, I'll drop by and see you.'[3] That same day (29 September), he posted to his mother a card of Velázquez' *Spinners* (*Las Hilanderas* – see ill.) and



The Spinners by Velázquez, *Museo del Prado*, postcard from Vuillard to his mother, 29 September 1910. Private collection.

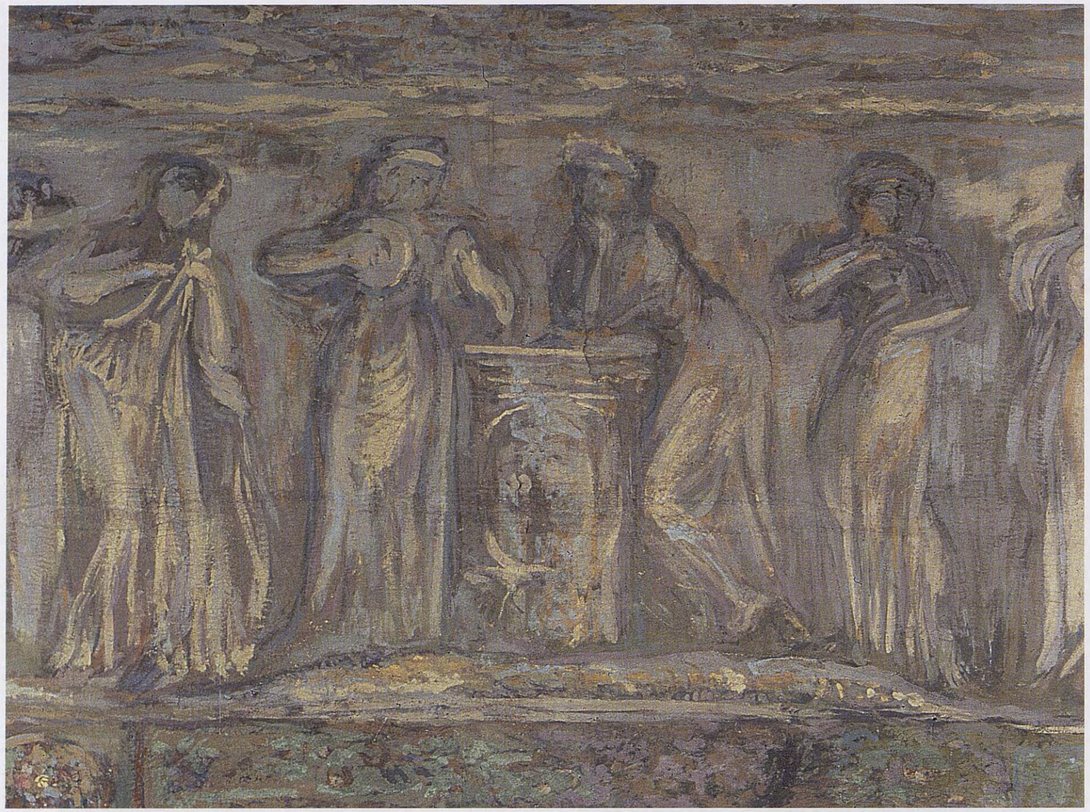
informed her: 'Spent the morning at the museum which is still the marvel I remembered.' It is perhaps significant that he chose *The Spinners*, a work that Maurice Denis had noticed in the course of a trip to Spain in May 1905 ('The Velázquez museum: freshness, soundness. In las Meninas and las Hilanderas he invents painting directly from nature; tapestry in the background.'[4]). However, what strikes one most today about *The Spinners* is the dizzying representation-within-a-representation and the intricacy of the composition's spatial organization; the diabolical ease with which Velazquez unfolds allegories that disclose further allegories will never cease to amaze. And indeed Vuillard observes in his Journal: 'Velázquez[,] come back to [my] first impressions[, his] modernism'.[5] Although Vuillard does not precisely 'quote' from it, *The Spinners*, like *The Library*, depicts a group of figures in the foreground – women spinning – who 'comment' like an ancient chorus on the legend of Arachne who, because she was so skilled in the art of weaving that Athena herself could not compare with her, was changed into a spider by the vengeful goddess. Moreover, a tapestry, albeit one representing the abduction of Europa, can be seen through an arcade behind this group, from roughly the same vantage-point as the tapestry in Vuillard's huge panel. Another group of figures – courtesans – stands in front of Velázquez' tapestry, watching the contest between Athena and Arachne, while the spinners serenely go about their work in the foreground. Another painting in the Prado, a sketch for Rubens' *Abraham and Melchizedek*,[6] includes a thoroughly realist scene depicted on a false tapestry held aloft – or perhaps being folded away – by several *putti*. The purpose of this image-within-the-image is to reinforce the verisimilitude of the main scene (see ill.), but of course it too is a mere fiction. Vuillard's visit to the Prado will thus have furnished him with a fruitful precedent for an



Peter Paul Rubens, *Abraham and Melchizedek*, c. 1625, oil on hardboard. Museo del Prado, Madrid.



IX-164



Détail du IX-164

allegory of the deceptiveness of materials, which of course plays on the image of the tapestry within the painted image. But, to paraphrase Lenin, myths are long-lived and, as we will see, even Vuillard was to end up changed into a spider by a fair princess whom he had striven too hard to please.

In December, Vuillard began visiting the Louvre in search of inspiration. He went to see the Veroneses, the seventeenth-century Italians, and above all the 'coloured marbles of the Roman decadence' (4 December 1910). On 7 January, he reported: 'morning outing to the Louvre. The ancient bas-reliefs; the Greeks[,] delightful lines [and] proportions… back up to the studio[,] draw frieze with gusto[,] no ensemble[,] gusto[, in] charcoal'.[7] Gloria Groom has brilliantly identified the source of the frieze[8] forming a band along the top of the bluish wallpaper of the drawing-room, which many commentators have mistaken for a free, Italian Renaissance interpretation of a classical bas-relief. It is in fact the renowned *Sarcophagus of the Muses* in the Department of Greek and Roman Antiquities at the Louvre (see ill.). Notwithstanding obvious variations, the posture of each muse in the original is faithfully reproduced; however, Vuillard omits the band along the top depicting a ritual funeral banquet. The sarcophagus had been immortalized only a few years earlier in a famous poem by Paul Claudel appropriately entitled 'Les Muses' and published in the literary review *L'Occident* in the summer of 1905:

'Terpsichore, trouveuse de la danse, où serait le choeur sans la danse? Quelle autre captiverait Les huits sœurs farouches ensemble, pour vendanger l'hymne, jaillissante, inventant la figure inextricable'.[9]



Sarcophagus of the Muses, first half of 2nd c. AD, marble, 91 x 206 cm. Musée du Louvre, Paris.

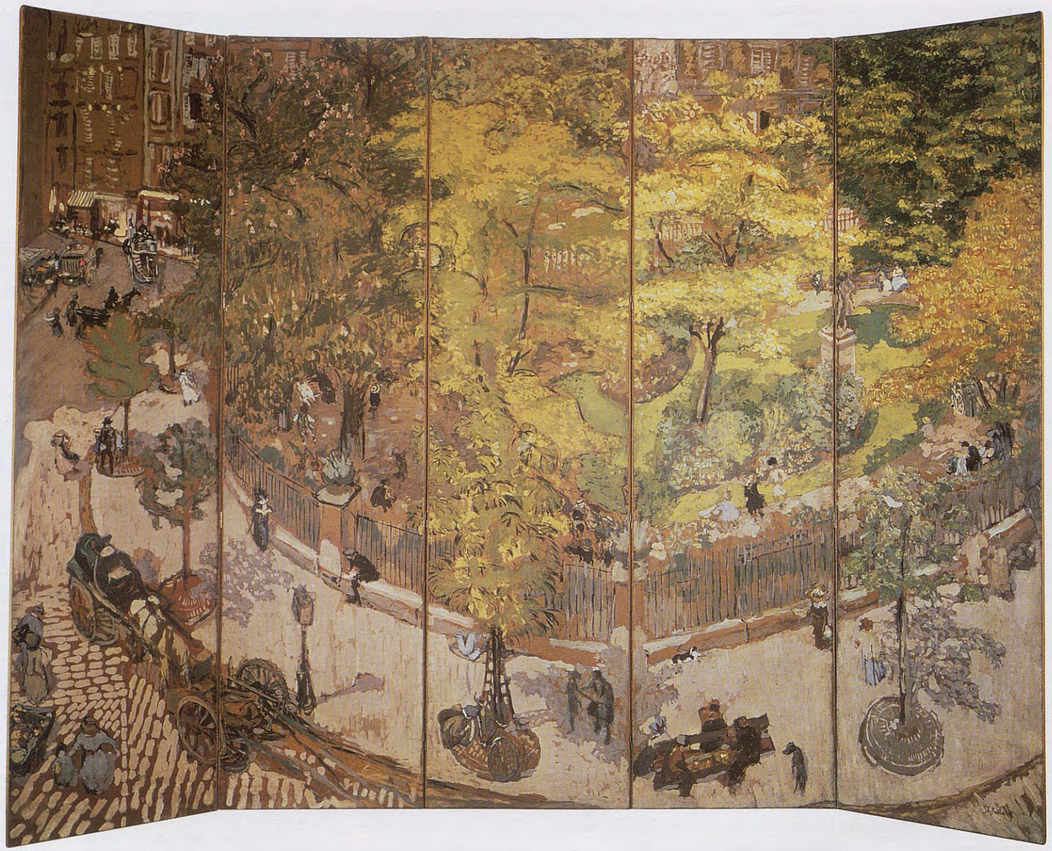
The subject of the wall-hanging in *The Library*, on the other hand, is drawn from the *Adam and Eve* at the Prado, a painting that exists in two versions, one by Titian, the other by Rubens. Maurice Denis, who may have inspired Vuillard's visit to the museum – how else are we to explain the fact that they were attracted by the same paintings there? – counsels in his *Journal*: 'Compare the two Adam and Eves, the one by Titian is so noble, as simple as the Ancient [style], the other [is] tormented by details and nature, the desire to make it life-like.'[10] Vuillard, in his own Journal, had noted: 'the Adam and Eve of Titian and that of Rubens'.[11] Not only does he turn the two compositions back to front, which would be the normal process in tapestry-making, but he also turns Adam around, so that one sees him in what is in effect a far more subversive interpretation of the theme of original sin. The fact that he is faceless makes him look even more amenable to Eve's seductions. The rest of Vuillard's composition is sumptuous, almost barbarically ornate. Notice, for instance, the composite columns in the Venetian style, the highly Italianate band of medallions separating the predominantly blue wallpaper from the ancient bas-relief, and all the other, extraordinary details throughout the composition.

Achille Segard, who will have seen *The Library* at the Bernheim-Jeune gallery, extolled that 'sober and sumptuous painting' and added: 'What [Vuillard] is intent on grasping is the character – and, as it were, the innermost soul – of objects and figures considered as coloured masses amid other coloured masses in a deep and intimate harmony'.[12] The sobriety of the work extends to low-register harmonies, bottom octaves that verge on the indaudible. Observing Bonnard's *In a Boat*[13] gradually taking shape in the latter's studio, Vuillard was moved to remark on 'the freshness of his project for Miss Chapin',[14] and, later, while visiting his friend at Vernonnet, he noted: 'Bonnard absent. Panel for Miss Chapin. Originality of the colour. Of the subject. Foreground less so'.[15]

Marguerite Chapin's guests – among whom we recognize Tristan Bernard, thanks to his beard – are warmed by rosy, golden light from a hearth one does not actually see, but whose presence one guesses on the far right. This warm light also transforms Marguerite Chapin into a backlit silhouette, a goddess of beauty, as it were, a living muse triumphant before a brilliant allegory of temptation. The woman with the boa[16] is seated on a chair viewed from an exaggeratedly elevated angle compared to the other items of furniture in the room. On the floor is a bluish rug over which several literary reviews are scattered haphazardly, transfixed, so to speak, by the hostess's fox-terrier. The artist's 'tour de force' here, the hallmark of his 'discrete' virtuosity, into which our gaze is drawn and held, is the tray on the table with its exceptionally lovely still life with a samovar, assorted chinaware and Dresden porcelain – objects that any other painter would have rendered with a bright, glossy finish and which instead blend in with each other in a kind of opaque symphony enlivened by a few slight notes of blue distemper. From close up it looks like a mish-mash of muddy streaks; from a few steps back, the silver, the crystal and the china seem to reverberate in the hushed, close atmosphere. The turquoise-blue wall-hanging in the background, with its glowing bronze highlights, helps to confer a hushed atmosphere on the scene, like an invitation to torpor, to drowziness. André Chastel expresses it well: 'In *The Library* at the Musée d'Art Moderne… Vuillard pushes ingeniousness and decorative indecision to the extent of placing in the middle of the panel the immense, somewhat dull-hued surface of a faded tapestry, which distributes its grey and yellow tones over the figures reading or daydreaming beneath it. Thus every detail blends into a warm and tranquil unity. But there is a power to this transposition that is impossible to ignore… One cannot imagine a work more unfaithful to the Renaissance than Vuillard's decoration; it gainsays even our memory of that period. And the principles that Berenson formulated at the same time, inspired by Venice and Florence, only serve to underline this difference. Yet classical art was essentially decorative, whereas Vuillard's 'subjectivism' softly proclaims a revolution as substantial as that of Mallarmé's in poetry. It sometimes falls to the meek to change the face of the world. Between walls decorated by Delacroix, for example, and the panels of Vuillard, one notices the same insuperable distance as that between Hugo's solemn evocations and Mallarmé's translucent games; and it is with a feeling of disorientation that one passes from an art that recognizes and employs the most lofty and general forms to an art primarily driven by an openly avowed horror of the self-evident and the mundane'.[17]

Vuillard's infatuation with his patron increased by the week: in his Journal he remarked helplessly on 'her fair eyes' and 'sensual mouth'.[18] His panel was in a sense a labour of love. Like a schoolboy with a crush, he called on her at the slightest pretext – though frequently remembering to make a detour via the Gobelins tapestry works, which was run at the time by his old friend Gustave Geffroy, to make sure that *The Library* kept true to the French tradition of tapestry-making. On 27 April he had the panel brought over to the rue de l'Université, and Marguerite Chapin appears to have been pleased with it. But on 4 October a letter from Félix Fénéon informed him of her imminent marriage to Prince Caetani de Bassiano and – blow upon blow – of her intention of returning the panel to him. 'Flabbergasted. Fit of giggles… should have seen she didn't care for it, restless sleep',[19] he confessed, deeply hurt. On 7 October, after running into her at the Salon d'Automne, he noted tersely: 'Meet Miss Chapin[,] avoid each other'.[20] One might well wonder which hit him hardest: the news of her forthcoming marriage or her callous treatment of his painting?

[1] E. V., Journal, 28 Nov. 1910, II.4, fol. 51r.
[2] Ibid., 29 Sept. 1910, fol. 46r.
[3] E. V., postcard to K.-X. Roussel, 29 Sept. 1910, Salomon archives.
[4] Denis 1957b, p. 11, 2 May 1905. After the artworks in the Prado were hastily moved to Geneva during the Civil War in Spain, Maurice Denis saw *The Spinners* again: 'splendid things, deeply moved to see them again… The mystery of Velázquez' reality remains inaccessible, at least to me', he noted with stupefaction (Denis 1959, 2 July 1939, p. 210).
[5] E. V., Journal, 29 Sept. 1910, II.4, fol. 46r.
[6] Peter Paul Rubens, sketch for *Abraham and Melchizedek*, c. 1625, Oil on hardboard, 86 × 91 cm., Museo del Prado, Madrid. The final version is at the National Gallery in Washington.
[7] E. V., Journal, 7 Jan. 1911, II.4, fol. 59r.
[8] Groom 1993, p. 184.
[9] 'Terpsichore, finder of the dance, where would the chorus be without the dance? Who else could captivate / All eight shy sisters, to harvest the hymn, the welling up, and devise the inextricable figure?' (Paul Claudel, *Œuvres Poétiques*, Pléiade coll., Gallimard Paris, 1962, p. 222).
[10] Denis 1957b, p. 18.
[11] E. V., Journal, 29 Sept. 1910, II.4, fol. 46r.
[12] Segard 1914, pp. 274 and 275-276.
[13] Pierre Bonnard, *In a Boat*, c. 1907, oil on canvas, 278 × 301 cm. Musée d'Orsay, Paris.
[14] E. V., Journal, 18 March 1911, II.5, fol. 5r.
[15] Ibid., 5 June 1911, fol. 16v.
[16] 'Use Mother's feather boa for my panel', E. V., Journal, 16 April 1910, II.5, fol. 4r.-v.
[17] Chastel 1946, pp. 54, 56-57.
[18] E. V., Journal, 3 April 1911, II.5, fol. 1v.
[19] Ibid., fol. 34r.-v.
[20] Ibid., fol. 71r. (loose sheet).



IX-165

IX-165
Place Vintimille
Screen in five panels
for Marguerite Chapin

1911
Glue-based distemper on paper, mounted on canvas, 230 × 60 cm [each panel]
Signed [in 1933] on the far right panel, lower right: *E. Vuillard*
National Gallery of Art, Washington D.C., Gift of Enid A. Haupt, 1998.47.1

Provenance: Commissioned from the artist by Miss Marguerite Chapin, Paris, May 1911 – Albert-Sancholle Henraux, Paris, Jan. 1933; Mme Sanchez Abreu, Paris; Jacques Abreu, Paris – Wildenstein, New York – Enid A. Haupt, New York – Haupt gift to the National Gallery of Art, Washington D.C., 1998.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 29 – Paris, Hôtel de la Curiosité, 1924, no. 44 (loaned by Princesse Caetani de Bassiano, née Marguerite Chapin) – Paris, Musée des Arts Décoratifs, 1938, no. 135 – Chicago-New York, 2001, no. 80, p. 238 (col. ill.).

Bibliography: Segard 1914, p. 321 – Salomon 1945, pp. 57, 108 – Chastel 1946, p. 90 – Roger-Marx 1946a, pp. 68, 121, 140, 155, 188 – Polignac 1965, p. 135 – Jalard 1966, p. 63 – Salomon 1968, p. 25 – Adams 1982, col. pl. IX – Komanecky 1984, pp. 78-80, fig. 82 – Thomson 1988, pp. 93, 104, 114, col. pl. 71 – Warnod 1988, p. 69 – Groom 1993, pp. 177, 179, 196-197, 201, 206, col. fig. 282; 2001, pp. 237, 238 (col. ill.), 239 – Rewald 2001, pp. 74-75 (col. ill.), 75-76.

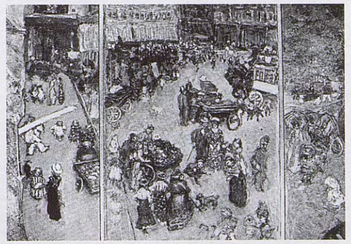
Before even completing his large-scale panel *The Library* (IX-164), concerning which he was as usual assailed with doubts, Vuillard decided in May/June 1911 to undertake a screen for the same patron, Marguerite Chapin, for whom he was beginning to entertain more than ordinarily friendly feelings – thereby exacerbating Lucy Hessel's jealousy. At first, he merely recorded in his Journal: 'vague subject [for] screen'.[1] On 7 May, he noted: 'intent on looking through the window, empty spectacle[,] comparison with yesterday evening[,] took some photographs'.[2] The snapshots in question are probably the ones shown here (see ills.). They include several views of the place Vintimille from the fourth floor of 26 rue de Calais; one of them





E. V., Views of place Vintimille, photographs. Private collection.

shows the start of the rue de Bruxelles and the left side of the square; the other, taken from a much steeper angle, shows the lower right side of the square towards the rue de Douai. Vuillard evidently worked very fast for, in June, the screen was in place in the apartment of the alluring Marguerite, who seems to have preferred it to *The Library*.
As always when working on one of his large decorative projects, Vuillard was initially full of gusto, which was followed by spells of total discouragement. On 12 May, he noted, most likely with pleasure: 'Lucy appears in the square'.[3] As often, he needed to dispel his doubts by seeking out the advice of friends and acquaintances: 'met Cortot and Bernheim and took them to the rue de Calais to see my screen'.[4] While *The Library* had involved countless trips to the Louvre to view the Veroneses and above all the classical bas-reliefs, all he required for the screen was to stand at one of his windows and let himself be transported by the beauty of the Parisian spring. To say that he composed the intricate perspective of this picture from several photographs (see ill.) taken from different windows of his apartment is to state the obvious. Ever since Cézanne, every inspired artist has known that one must cheat with angles of vision to give a panoramic vista a degree of plausibility.[5] It is in the plastic verisimilitude of this sleight-of-hand that the genius of creation lies.[6]
The organization of the screen in five linked panels has the effect of transforming the road into a winding avenue which begins tenuously enough in the rue de Bruxelles, then loops towards us and flows out into the broad, rounded foreground of the square, and the sinuous, precipitous movement that results from this confers unity on the carefully contrived composition. When this highly original 'articulated view' was presented in the exhibition at the Bernheim-Jeune gallery in April 1912, under the title *Le Square, paravent,* Louis Vauxcelles marvelled at the talent of the painter-decorator: 'Vuillard is also, when he wants to be, the richest, most whimsical of decorators, the one worthiest to be compared to the great Japanese [artists]… Witness the screen opposite, so wittily fanciful – in it Vuillard reveals himself to be truly a brother to Bonnard.' For once Vauxcelles, whose judgement is so often embarrassingly wrong, hits the nail on the head. Vuillard's precipitous composition, of a kind scarcely seen in his œuvre heretofore, does indeed bring to mind



Pierre Bonnard, *The Ages of Life*, 1896, oil on canvas. Private collection.

a work that had left a deep impression on him, Bonnard's triptych *The Ages of Life* (see ill.). Claude-Roger-Marx confirms this: 'The triptych of *The Ages of Life*… Vuillard saw every day on the walls at the rue de Naples'.[7] One recognizes the triptych hanging on the back wall of Jos Hessel's drawing-room in the portrait of Lucy with platinum blonde hair (*Lucy Hessel*, XI-100) that Vuillard painted years later, in 1924 (Hessel had owned it since the late 1890's). Bonnard depicts fashionable ladies, street merchants, a journeyman carrying a wooden plank, some children, an omnibus, all in a witty teeming of human figures seen almost perpendicularly from an overhanging window. The caustic spirit of the 'Almanach du Père Ubu' pervades this polyptych inspired by early twentieth-century life. This sense of the 'nearly caricatural' that Gloria Groom mentions at the beginning of her brilliant discussion of Vuillard's screen[8] is also due to the steepness of the perspective, a device the artist used only seldom when living at the rue Saint-Honoré, the rue Truffaut and the rue de la Tour. A view from a high vantage-point invariably embraces startling scenes, but it also produces a certain indifference towards individuals, who are viewed as figures in vignettes or as molecules under a microscope. What matters is the overall view, the impression of a day where the real protagonist – spilling across two-thirds of the composition – is springtime jubilantly flourishing in the garden below. The *Chapin Screen* is Vuillard's *Sacre du Printemps*.[9] The wisterias, the pink-flowering chestnut trees, the paulownias suffusing the first days of May with their fragrance, are given such importance that the vegetation, barely contained by the iron railing, spills over the perfect oval of the garden. Above all, the splendid effect of the sun, a very different one to that of the Bernstein panels with their generally gloomy weather, casts mauve shadows from the trees onto the pavement, and, taken together, they are like an enduring affirmation of the Nabi vision. These



Maurice Denis, *Procession beneath the Trees* (detail), 1892, oil on canvas. Private collection.

marks left on the ground by so many of the trees in the composition could even be said to recall the mesmeric, interlacing shadows of Maurice Denis' Symbolist *Procession beneath*

the Trees (see ill.). Thadée Natanson, in his inimitable style, had extolled their intricate loveliness in *La Revue Blanche*: 'Over the purity of the dresses and the warm sand, the shadows of the foliage embroider the delicate torment of their blue thread'.[10] Thanks to the winding road in foreshortened perspective, Vuillard is able to string together a number of otherwise disparate scenes and to unite them in a single lyrical movement, bringing his Parisian 'sketches' to life as a series of delightful 'mini-events'.

The Chapin Screen inspired one of Jacques Salomon's finest – though unfortunately hitherto unpublished – descriptions: 'It [the view] is the spectacle that greeted Vuillard's eyes each morning; he knew it by heart, and the panels of this screen have the watery consistency of springtime dreams… They are the branch the bird sings on, so to speak.'[11] On the left can be seen the horse-drawn watering-cart for cleaning the pavement, accurately reproduced from the artist's preparatory photographs. To the left of it, a woman crosses the road's cobblestones with her child; in the centre panel we see a tramp in blue trousers, reclining against the fence on a strip of canvas, about to take a nap. A boy is repairing his bicycle propped against a tree; several dogs are going about their canine business; and, in the background, the Clichy-Odéon omnibus turns into the rue de Bruxelles. A square in Paris at the peak of its beauty, in the days before it was invaded by car traffic, this is one of the loveliest and most successful of Vuillard's compositions, one of the ten absolute masterpieces in his œuvre. It draws successfully on his past experience – a Garden of Eden informed by a thoroughly Nabi gracefulness and elegance – while at the same time providing it with a visual framework directly inspired by Japanese art. He has come to master a simpler, more immediate idiom, which exalts the forever renewed riches of the joy of living.

[1] E. V., Journal, 29 April 1911, II.5, fol. 8v.
[2] Ibid., fol. 10r.
[3] Ibid., fol. 11r.
[4] Ibid., 21 May 1911, fols. 12v.-13r.
[5] 'Think of the difficulty of projecting the immense territories of Russia and Canada on a two-dimensional map. The cartographer and the painter are both obliged to make choices about what they seek to represent.
[6] Louis Vauxcelles, 'Les Arts. Exposition Vuillard', *Gil Blas,* 16 April 1912.
[7] Roger-Marx 1946a, p. 140.
[8] Groom 2001, p. 238.
[9] On 6 June 1913, E. V. attended the fourth performance of Stravinsky's *Sacre du printemps,* with Nijinsky's scandalous choreography. He reported in his Journal: 'Ballets Russes in the evening, le Sacre du Printemps, Gauguin[,] Misia's loge, Bonnard, Lucy in a foul temper on the way back' (Journal, II.6, fol. 70r.).
[10] *La Revue Blanche,* first half 1893, vol. IV, p. 274.
[11] Jacques Salomon, unpublished notes on *The Chapin Screen* for the E. V. catalogue raisonné, Salomon archives.

IX-166
Little Jean Gosset Having Lunch in Normandy

1911
Oil on canvas, 81 × 102 cm
Signed and dated, lower right:
E. Vuillard 1911
Private collection



IX-166

Provenance: Commissioned from the artist by Dr and Mme Antonin Gosset, Paris – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 14 [*Portrait d'enfant*] – Paris, Manzi-Joyant, 1912, no. 204 – Basle, Kunsthalle, 1949, no. 214 – Cleveland-New York, 1954, p. 103.

Bibliography: Vaillant 1974, p. 115.

Description: *A child seated centre left in a large yellow wicker chair at a table laid with a tablecloth of small red squares. The sun lights up the scene, especially the three blue-pattern plates, the one on the tray being further highlighted by an orange note. Green background of dense garden shrubbery.* (JS)

This painting irresistibly recalls some of the artist's compositions of 1901 with Annette Roussel. Though the sitter is only a child, his expression already conveys a hint of a pensive attitude, a sort of inward gaze. Vuillard painted the picture in five days, between 12



E. V., preparatory drawing for *Little Jean Gosset Having Lunch in Normandy,* graphite on paper, 14.8 x 11.9 cm. Private collection.

September 1911 ('Tuesday draw portrait of young Gosset in the morning[,] start painting it in the afternoon' – see ill.)[1] and 17 September ('wrap up portrait of Jean Gosset in front of Lucy and Marcelle').[2] A contempo-



E. V., Empty chair in the garden, photograph. Private collection.

raneous snapshot by Vuillard (see ill.) shows the same corner of the garden and the empty chair in which the little sitter would be placed. In *Le Pain polka,* Annette Vaillant recalls the boy and the painting quite distinctly: 'A much happier child, of the same age as my sister Denise, Jean Gosset was the son of the well-known and highly fashionable surgeon. Dr. Gosset had installed his wife and child in a nearby villa, and there Vuillard started on his lovely portrait of the little boy in a pink jersey sailor-suit, with his little hat pushed back over his blond curls. He was taking a snack out in the sun, drinking from a large white cup. Jean Gosset was shy and terrified of my sister, who was fiendishly bossy with him'.

[1] E. V., Journal, II.5, fol. 29v.
[2] Ibid., fol. 29r.-v.

IX-167
Portrait of Jacqueline Fontaine (study of a head)

1911
Pastel on paper, 45 × 59 cm
Stamp 1, lower right
Private collection, Great Britain



IX-167

Provenance: Artist's studio – JPL Fine Arts, London – Jeffrey Archer, London – Private collection, Great Britain.

Description: *A dark-haired woman, probably reclining, resting her head on her left hand. The light from a nearby lamp spreads a pink and red glow over her skin.* (AC)

IX-168
Portrait of Jacqueline Fontaine (early version)

1911
Oil on cardboard, 48 × 45 cm
Current whereabouts unknown

Provenance: Arthur Fontaine, Paris; Philippe Fontaine, Paris – Sale, Hôtel George V, Paris, 10 June 1969, lot 104 (ill.) – Current whereabouts unknown.

Description: *An initial idea for the portrait of Jaqueline Fontaine. Harmony in ochre and pink, with the ochre-tinted cardboard showing through in many places.* (JS)



IX-168



IX-169



IX-170

IX-169
Portrait of Jacqueline Fontaine (preliminary sketch)

1911
Oil on cardboard, 30 × 21.5 cm
Stamp 5, lower right
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

IX-170
Portrait of Jacqueline Fontaine (study)

1911; reworked in 1932
Pastel on paper, mounted on canvas, 158 × 117 cm
Private collection, Switzerland

Provenance: Jos Hessel, Paris, 30 June 1932 – Arthur Rubinstein, Switzerland – Sale, Galerie Motte, Geneva, 19 June 1965, lot 46 (col. ill.), bought in – Jean-Pierre François, Geneva, 1986 – Private collection, Switzerland.

Exhibition: Paris, Charpentier, 1944, no. 146 (ill.).

Bibliography: Roger-Marx 1946a, pp. 91, 100 (ill.) – Schweicher 1949, pp. 49-50, 79 – Salomon 1953, p. 34 (ill.).

Description: *The sitter, in a green blouse and black skirt, is presented in front of a bookcase with red and yellow shelves. On the left is a brown armchair with shiny stripes; on the right, some red flowers on a stand tinged with yellow light.* (JS)

IX-171
Mademoiselle Jacqueline Fontaine

1911-12
Oil on canvas, 179 × 129 cm
Private collection, United States

Provenance: Commissioned from the artist by the sitter's father, Arthur Fontaine, Paris; Philippe Fontaine, Paris – Private collection, Paris – Private collection, New York.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 13 [*Portrait de jeune fille*] – Paris, Musée des Arts Décoratifs, 1938, no. 144.

Bibliography: Salomon 1953, p. 34; 1968, p. 25.

Description: *Full-face portrait of Mlle Fontaine in a black skirt and grey-blue floral blouse, standing with her back to a full-length bookcase and framed between its grey uprights. She has a grave expression, light-coloured eyes and fresh-looking cheeks; a red highlight plays over her curled chestnut hair from one side of her face to the other. The lighting slants down sharply from the right, enlivening the red flowers on the grey pedestal table, discolouring the pink cloth draped over it and accentuating the cover of a book rendered with touches of yellow impasto. It also projects the sitter's shadow onto the books in the shelf and traces out a light-hued rectangle on the red carpet at her feet. At bottom left is a red and old-gold armchair, the edge of which is brightly illuminated and rendered with impasto effects. The spines of the books neatly arrranged in the bookcase form a background of tawny, blue and red colours, lighter on the right and darker on the left, beneath an area of yellow wall broken up by two framed pictures at the top. Several articles of dark pottery line the top of the bookcase. The almost photographically precise rendering of details – of which this is one of the first examples in Vuillard's œuvre – does not preclude a broad handling of the shadows surrounding the silent young girl in the steady light bathing this room filled with books and knick-knacks.* (AC)

Arthur Fontaine's daughter Jacqueline had been painted as a child by Maurice Denis in 1895.[1] We meet her again, in the company of her mother, in Vuillard's *The Piano Lesson* (VII-304). She lived with her father, by now divorced, at 54 avenue de Saxe in the fifteenth *arrondissement* of Paris. Vuillard worked on this portrait between 11 May 1911 and 9 February 1912. A little-known masterpiece – it has not been exhibited since the Arts Décoratifs retrospective in 1938 – it seems to have given the artist a good deal of trouble. He began by making several preliminary sketches (see ill.) and pastels, then began tackling the actual oil painting on 19 December 1911. He had not attempted this kind of frontal portrait, presenting the sitter with her back to a wall, since *Interior, the Artist's Mother and Sister* in 1893 (IV-112). In the present painting, in lieu of wallpaper and a chest of drawers, a large bookcase confers its orthogonal structure on the décor. On 18 January 1912,



E. V., preparatory drawing for *Mademoiselle Jacqueline Fontaine*, graphite on paper, 15 x 10.2 cm. Private collection.

Vuillard noted: 'In a quandary regarding Jacqueline[,] don't know how to tackle it[,] letter from Fontaine, lunch with *Maman*, unable to hide my despair. Het up'.[2] He then decided to move the canvas over to the Fontaines' apartment and to paint directly from life, with the sitter in front of him – a particularly rare occurrence for a painter whose technique consisted of amassing drawings and notes before going back to his studio and recomposing the scene he wanted to paint from his 'documents'. On 22 January he reported: 'Went to Fontaine's[,] long, important sitting, the entire bottom [of the painting], armchair, rug, table and roses. [B]egin to link up with the books. Quite pleased [with the] effect; tired, sweaty, see Jacqueline again'.[3]



IX-171

This striking composition, a triumph of portrait-painting, stands out above all for the close-knit, compact quality of its texture, and for the subdued shimmering of its tonal values, which help to 'fix' the sitter to the wall. The artist's obsessive attention to detail – the armchair's stunningly realistic velvet upholstery – combined with the rawness of the lighting – a magnesium flash, as it were, flinging the shadow of the figure over the books – reinforces the presence of the young girl in the confined space of the composition. One has a feeling that Jacqueline unsettled the artist, and, indeed, Lucy Hessel must have guessed as much: 'In the evening dined at

Lucy's[,] ind[isposed?] after bad evening, scene regarding my painting to be viewed at Fontaine's or at my exhibition. Return home bothered[,] tormented. Feel judged.'[4] Ironically enough, a photograph by Vuillard (see ill.) dating from this period (late 1911), shows a queenly Lucy Hessel looking at the as yet unfinished portrait of the young girl, fastened to a picture rail in the boulevard Malesherbes studio.



E. V., Lucy Hessel in front of the painting in the artist's studio, boulevard Malesherbes, photograph. Private collection.

[1] Maurice Denis, *Jacqueline Fontaine as a Child*, 1895, oil on canvas, 100 × 72 cm, priv. coll.
[2] E. V., Journal, II.5, fol. 59r.
[3] Ibid., fol. 60r.
[4] Ibid., 3 Feb. 1912, fol. 63r.

IX-172
Jeanne Philippi Seated on Her Couch

1911-12
Oil on cardboard, 66 × 54.5 cm
Signed and dated, lower right:
E Vuillard 1911
Private collection, Tokyo

Provenance: Commissioned from Vuillard by Jeanne Philippi; Émile Philippi, Paris – Alfred Daber, Paris, 1935 – Georges Renand, Paris – Jean Walther, Paris, 1945 – F. de Gaudart d'Allaines, Paris – Private collection, Paris – Private collection, Tokyo.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 16 – Paris, Musée des Arts Décoratifs, 1938, no. 145 [*Femme en noir sur un canapé, lisant*].

Bibliography: Roger-Marx 1946a, p. 60.

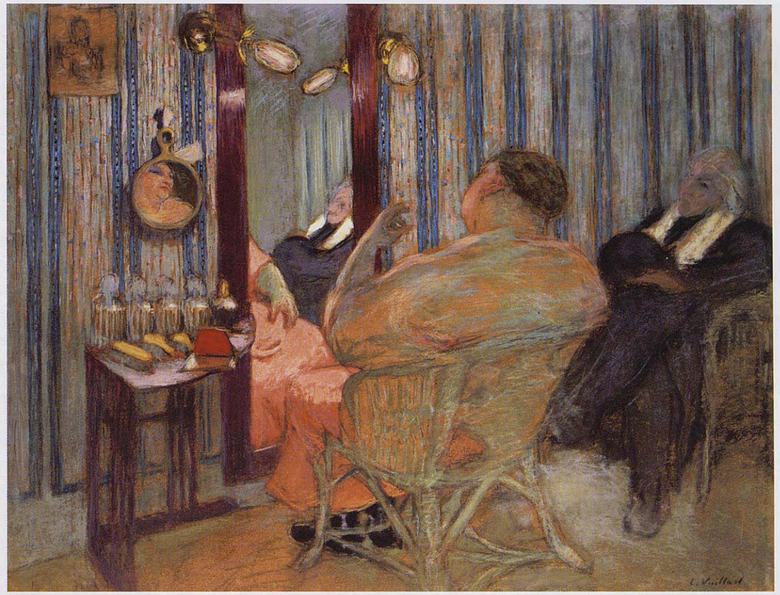
Description: *The sitter is depicted full-face, wearing a black skirt and seated on a light-green sofa in a drawing-room with cream-coloured walls. At her feet is a pink-satin cushion on a red rug that slopes down gently towards the viewer. On the left is a pedestal table, with pink highlights on its glossy marquetry, in front of a glazed double door reflecting the profile of the sitter and introducing into the composition a bright welter of mirrored objects and furnishings from another part of the room. The artist has given prominence to the reflection of a fireplace, with its hearth emphasized by strong blue accents and its mantelpiece bearing a statuette and some small lamps that are further reflected, along with a strip of green curtain, in the mirror above the mantel.* (AC)

All the elements that were to contribute to the success of Vuillard's late portraits are present here: the eighteenth-century furniture, the ample couch (upholstered here in leaf-pattern silk), an abundance of mirrors. Jeanne Philippi was a member of the Comédie-Française troupe and was widely known by her stage-name, Mlle de Fava. Her summer house lay a short distance from Les Pavillons at Cricquebœuf. We owe our knowledge of her to Annette Vaillant's detailed memory: 'Undeniably splendid, sweet and a charmer even with children, whom she could beguile as well as she could beguile grown men… Madame Philippi would arrive on holiday with fourteen trunks containing hats. Her lady's maid was so proud of this that she used to crush Aurélie, the chambermaid of Madame Aron (herself well supplied with elegant attire), with her superiority.'[1] Vuillard recorded in his Journal for 16 July 1910 that Jos Hessel was instrumental in getting the actress, in residence in Normandy at the time, to commission him to do her portrait. But it was only later, from 19 December 1911 to 12 January 1912, that he actually painted the picture.

[1] Vaillant 1974, pp. 116-117.



IX-172



IX-173

IX-173
Sacha Guitry in His Dressing-Room

1911-12
Pastel on paper, 75 × 98 cm
Signed, lower right: *E. Vuillard*
Private collection, Great Britain

Provenance: Commissioned from the artist by Sacha Guitry and Charlotte Lysès, Paris, with IX-174: 1,500 F for the lot – Pierre Berès, Paris – Sale, Sotheby's, New York, 26 Oct. 1960, lot 77 (col. ill.) – Anne Burnett Tandy, Fort Worth (Texas) – Sale, Sotheby's, New York, 5 Nov. 1981, lot 211 (col. ill.) – Sale, Sotheby's, New York, 18 Nov. 1986, lot 29 (col. ill.), bought in – Sale, Christie's, New York, 12 May 1988, lot 109 (col. ill.), bought in – Sale, Christie's, New York, 16 May 1990, lot 123 (col. ill.) – Ahoyama Gallery, Tokyo – Sale, Sotheby's, New York, 13 May 1998, lot 37 – The Collection of Sir Sean and Lady Connery, London – Private collection.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 228 [*Un artiste dans sa loge*, c. 1920] – Paris, Bernheim-Jeune, 1938, no. 18.

Bibliography: Roger-Marx 1946a, p. 186.

This extraordinary, large pastel kept Vuillard busy from December 1911 to March 1912. At the time, the actor and dramatist Sacha Guitry, who was living off the huge success of his play *Le Veilleur de Nuit* and preparing to stage *Jean III* (March 1912), was presenting his 'artworks' at the Bernheim-Jeune gallery (30 October 1911) – a hoax exhibition that provoked the ire of Louis Vauxcelles. Vuillard was unusually enthusiastic about this new commission: 'In the evening, go to see the Sachas in their dressing-room, greatly struck by the look of the background, the make-up, extraordinarily picturesque'[1] (16 December 1911). The mirror splits the sitter's massive presence in two. This subtle play of reflections was no doubt inspired by one of the large tapestries of the Apocalypse at Angers, *The Whore of Babylon*, which represents the famous fallen woman holding up a mirror in which her face is reflected, an obvious sign of her duplicity. Wearing a hair-net here, Guitry has a cigarette in his left hand; his right hand and arm are seen reflected in the full-length mirror in front of him, and his preposterously made-up face appears in the small round mirror hanging on the wall to the left. Vuillard further amused himself by doubling the figure on the right (Louis Baron



The Whore of Babylon (detail), Tapestry of the Apocalypse, Château d'Angers.

'extraordinary presence of Baron',[2] noted the artist on 20 December – whose silhouette in the mirror recalls that of the actor and producer Charles Dullin). The décor is stunning: the wallpaper with its vertical blue stripes, the violet mahogany frame of the full-length mirror, the carefully aligned flasks and hairbrushes, all under strong electric light, make the *Dressing-Room* one of the most magical and complex works in Vuillard's œuvre.

[1] E. V., Journal, II.5, fol. 53v.
[2] Ibid.



IX-174

IX-174
Charlotte Lysès in Her Dressing-Room

1911-12
Pastel on paper, 109 × 74 cm
Signed, lower right: *E Vuillard*
Musée Toulouse-Lautrec, Albi (France), inv. MTL 441

Provenance: Commissioned from the artist by Sacha Guitry and Charlotte Lysès, Paris, with IX-173: 1,500 F for the lot – Sale, Hôtel Drouot, Paris, 26 Feb. 1927, lot 116 – André Picard, Paris, 16,000 F – Édouard Vuillard, Paris; M. and Mme Kerr-Xavier Roussel, L'Étang-la-Ville (France) – Roussel gift to the French State, 1941; deposited with the Musée Toulouse-Lautrec, Albi, 1947.

Exhibitions: Paris, Orangerie, 1941-42, no. 10 (ill.) on cover – Albi, Musée Toulouse-Lautrec, 1951, no. 340; 1960, no. 62.

Bibliography: Gros 1941 p. 3 (ill.) – Dorival 1942, p. 5 (ill.); 1943, pp. 158-159 – Roger-Marx 1946a, pp. 91, 97 (ill.), 186 – Graig 1947, n.p. (ill.) – Charles-Bellet 1951, no. 220 – Lapeyre 1963, p. 175, no. 359; 1967, no. 376.

Description: *Profile portrait of Charlotte Lysès standing in a large hat, black gloves and black tailleur, reflected in front of a mirror flanked by electric wall lamps in her dressing-room.* (JS)

This large pastel was executed at exactly the same moment as the portrait of Sacha Guitry (IX-173). We recognise some elements of the décor in the actor's dressing-room, transposed here to the dressing-room of his wife, Charlotte Lysès.



E. V., preparatory drawing for *Charlotte Lysès in Her Dressing-Room*, graphite on paper, 14.9 x 10.2 cm. Private collection.

Related to a rich financier, she married Sacha Guitry in 1907 and divorced him in 1917. She admired him for his gifts and provided him with a measure of material security in the early years of his career. She shared the success of one of his first plays, *Le Veilleur de Nuit*, in 1911, playing the part of the ugly chambermaid while the very young Jane Renouardt (*Jane Renouardt*, XI-258) had the role of the beautiful mistress to the main character, who was played by Sacha Guitry himself.[1] Lysès endeared herself to the dramatist with her sharp, outspoken wit: 'When she is truly, truly old, she may be able to crack a nut between her nose and her chin. For the time being, she merely breaks reputations between them'.[2] A liaison between Charlotte Lysès and a tenor at the Opéra-Comique caused a rift in the Guitrys' marriage, and matters worsened when Sacha began to succumb to the charms of the young Yvonne Printemps. Before long, the couple were at each other's throats, having rows worthy of a boulevard comedy. After their separation, they lost sight of each other

until the author of *Donne-moi tes yeux* was imprisoned at the Drancy camp in September 1944 for having collaborated with the occupation forces. Upon seeing his first wife again, he is said to have exclaimed: 'It never rains but it pours!'[3]

In his description of this strange pastel, Claude Roger-Marx betrays a certain dislike for Charlotte Lysès, 'that long, lanky spectre'.[4] On the other hand, her figure suggested to Bernard Dorival an interesting, subtle analogy with Degas: 'The silhouette of the sitter springs forth sinuous and brimming with nervous energy, sharply delineated in a style that employs a multitude of subterfuges to impart greater thrust to the lines. The muslin concealing the artiste's chest serves no other purpose than to ensure through its whiteness that the outline of her black silhouette is given greater élan. The colours owe every bit as much to Degas as the lines: they rise to bold, arbitrary harmonies well-suited to intensifying the long black form of the actress's tailleur. The out-of-frame lighting, a raw electric light whose reflection in the mirror adds to the brutality of the rendering, contributes to a heightening of tonal values, and, in devouring the flesh, also serves to reduce the form to its essential skeleton. However, Vuillard has not just learned a technique from Degas, he has picked up a poetics: in his footsteps, he transforms the portrait into a theatrical scene; however, instead of the tragedy that rumbles through all of the latter's works, we now have comedy – a significant difference. Compare the portrait of Charlotte Lysès in her dressing-room, applying make up to her face, with Degas' famous picture, *Madame Jeantaud with a Mirror*.[5] On the one hand, we have an anxious-looking, tight-lipped, termagant casting a hard, steady look at her image in the mirror; on the other, an actress mechanically performing a professional task, applying grease-paint to her face before going on stage: concentration; care, rather than wit; but no tragedy and, notwithstanding the perplexing theme of the mirror which exerted its magic over so many artists from Van Eyck to Ingres, no mystery. It is not Mérimée we are reminded of here but Tristan Bernard. We find ourselves in the thick of a comedy of manners, as revealed in the interest shown by Vuillard (unlike Degas) for the setting, indicative of a milieu, a class, a profession'.[6]

[1] Henry Dauberville, *Sacha Guitry. Souvenirs*, Paris, 1981, p. 19.
[2] Handwritten note by Sacha Guitry, Bibliothèque de l'Arsenal, Paris.
[3] Henry Dauberville, op. cit., p. 43.
[4] Roger-Marx 1946a, p. 91.
[5] Edgar Degas, *Madame Jeantaud with a Mirror*, c. 1875, oil on canvas, 70 × 84 cm, Musée d'Orsay, Paris.
[6] Dorival 1943, pp. 158-159.

IX-175
The Green Salon at Madame Aron's (first version)

1911-12
Oil on cardboard, 56 × 64 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – Galerie Louis Carré, Paris – Raymond Carré, Paris – Galerie Jacques Dubourg, Paris – Nathan, Zurich (Switzerland) – Emil Georg Bührle, Zurich, 1954 – Private collection, Switzerland.

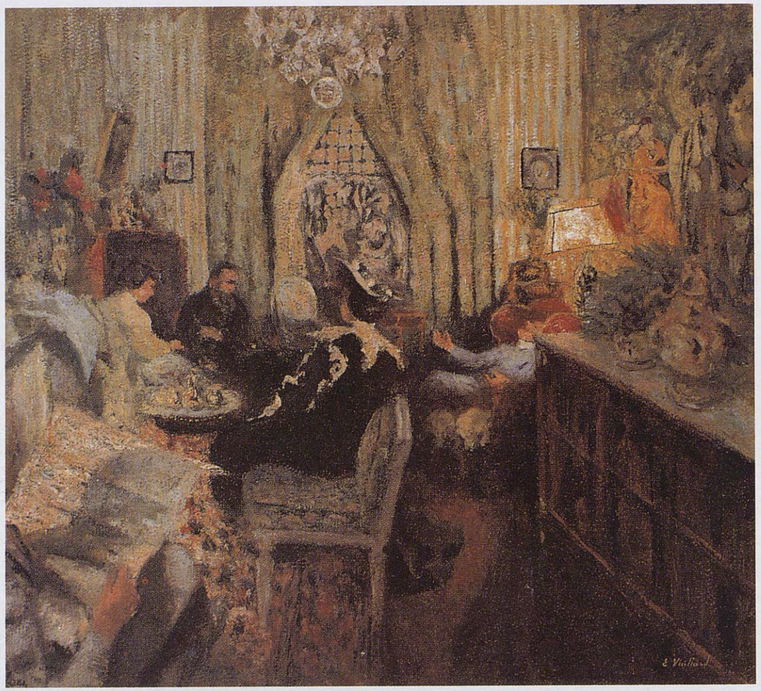
Exhibitions: Paris, Carré, 1942, no. 6 – Zurich, Kunsthaus, 1958, no. 268 (ill.) – Munich, Haus der Kunst, 1958-59, no. 174 – Edinburgh-London, 1961, no. 69 (ill.) – Lucerne, Kunstmuseum, 1963, no. 53 (ill.) – Hamburg-Frankfurt-Zurich, 1964, no. 48 (ill.) – Munich, Haus der Kunst, 1968, no. 48 (ill.) – Paris, Orangerie, 1968, no. 128 (ill.) – Lausanne, 2000-01, no. 59, col. fig. 40, p. 118.

Bibliography: Schweicher 1955, col. pl. 21 – *Emporium* 128, no. 764, August 1958, p. 67 (ill.) – Nathan 1972, col. fig. 105.

Description: *A group of figures in evening-dress in the somewhat smoky atmosphere of a lamp-lit sitting-room brimming with richly variegated highlights. At the centre of the composition is a lady in a black dress with a white lace collar, wearing a large hat and seated next to an empty chair shown in perspective; on the other side of her is a round tray bearing brightly accented tea things and set on a low table of some kind. Further back, on the left, is a woman in a white blouse bending forwards towards a bearded man in black. An elderly woman is seen full-face against a light-coloured wallpaper in the background. On the right, beneath a lamp that enlivens the reds in the middle ground, is a man leaning back in an armchair, lazily exhaling the smoke of a cigarette; the white of his detachable collar echoes the white lace of the lady in the centre. Our view of him is partly blocked by the corner of a brown chest of drawers thrusting out at bottom right. In the left foreground is the pink and yellow oblong of a newspaper lit by a lamp somewhere out of sight further to the left and held open by a man whose dark garment is barely visible. Flanking the broad green curtains drawn back to either side of the window in the background are two pictures in black frames, which confer an element of stability on an otherwise fluid, soft-focus composition. The painting is a veritable society column: the bearded figure on the left is Tristan Bernard; the cigarette smoker, Romain Coolus; the salon, that of Madame Aron.* (AC)



IX-175



IX-176

IX-176
Madame Aron's Salon
(second version)

1911-12
Oil on cardboard, mounted on cradled panel, 56 × 62 cm
Signed, lower right: *E Vuillard*
National Gallery of Canada, Ottawa, 6490, purchased 1956

Provenance: Purchased from the artist by Jos Hessel, Paris, 23 Dec. 1935, 15,000 F – Bellanger, Paris, c. 1938 – Galerie Jacques Lindon, Paris – Paul Strecker, Wiesbaden (Germany) – Galerie Jacques Dubourg, Paris – National Gallery of Canada, Ottawa, 1956.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 113 [*Le Salon de Tristan Bernard*] – Paris, Bernheim-Jeune, 1938, no. 6 [*Le Salon de Tristan Bernard*] – Canada, travelling exhib., 1971, no. 17 (ill.).

Bibliography: Chastel 1946, pp. 66, 89 – *Canadian Art* 14, 1957, p. 60 (ill.) – Hubbard 1959, p. 51 (ill.); 1962, p. 159 – Groom 1993, p. 189, col. pl. 301.

Description: *Lucy Hessel in a black dress with a lace collar and a large hat, is seated at the centre of the composition, between the green curtains of a window in the background. On the left are Marcelle Aron and Tristan Bernard; on the right is Romain Coolus reclining in an armchair, puffing out cigarette smoke beneath a brightly lit electric lamp. In the foreground, on the left, is an open newspaper and the hand of an otherwise inivisible figure; on the right, a chest of drawers above which hangs a tapestry. A misty, lamp-lit atmosphere throughout.* (JS)

It is often said that Vuillard's paintings between 1900 and 1915 look as if they had been composed with the aid of a fish-eye lens (see *The White Salon*, VII-332 or *Madame Jean Tarieux and Her Two Daughters*, IX-197). Indeed, the central scene is very often thrust exaggeratedly into the background, while the furniture to either side of this space – the protagonist of the painting, as it were – is seen as if from close up. Nowhere is this more evident than in *Madame Aron's Drawing-Room*, an impression borne out, if confirmation were necessary, by the composition of a hitherto unpublished preparatory drawing (see ill.). Here the sketchy scene is delimited by a tenuous circular line, as though the artist wished to show the circular movement of the eye as it takes in a given space and to justify the impression he often gives of a social set turned in on itself. The *tondo* in which he arranges his friends in this initial sketch tells us a good deal about the distance he was intent on keeping between himself and the scenes he depicted.



E. V., preparatory drawing for *Madame Aron's Salon*, second version, graphite on paper, 10 x 17.7 cm. Private collection.



IX-177

IX-177
The Salon at Marcelle Aron's

1911-12
Glue-based distemper on paper, highlighted with pastel and mounted on canvas backed with Masonite, 64.2 × 55.7 cm
Stamp 2, lower left
Private collection

Provenance: Artist's studio – Galerie Georges Maratier, Paris – Galerie Rousso, Paris – Coleman Art Gallery, Philadelphia (Pennsylvania), 1953 – Edward R. Schaible, Easton (Pennsylvania) – Sale, Sotheby's, New York, 12 Nov. 1988, lot 120 (col. ill.) – Private collection – Sale, Drouot-Montaigne, Paris, 19 Oct. 1995, lot 29 (col. ill.) – Private collection.

Exhibition: Lyons-Barcelona, 1990-91, no. 126bis (ill.), pp. 79, 210.

Description: *A woman in a large black hat, leaning forward somewhat to the right of centre. Two other women are silhouetted at centre left, and in the left foreground looms a table laid with a cloth. A broadly worked sketch.* (JS)

IX-178
The Two Cousins (sketch)

1911-12
Pastel on paper, 104 × 75 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Galerie René Drouin, Paris – Howard Young, New York – Knoedler, New York – Preston H. Long, New York, 1959; Mrs Ellen Lehman Long (New York) – Grace Borgenicht, New York, 1978 – Hall, Fort Worth (Texas), c. 1986 – Current whereabouts unknown.

Bibliography: *Art & Antiques*, Feb. 1986 (ill.).

Description: *A woman in a black coat and large plumed hat paying a visit to a woman in a pink housecoat. Yellow curtains drawn open in the background, a red rug and a table in the foreground. The tonal values in this pastel sketch are more distinct than in the finished painting, where the foreground is a good deal more elaborate. The setting is the home of Marcelle Aron. A quick study (for X-180).* (AC)

IX-179
The Yellow Salon
or **The Two Cousins**

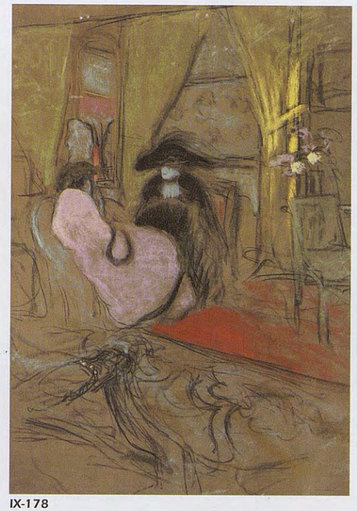
1912
Pastel on paper, mounted on canvas, backed with cardboard, 105.3 × 70.8 cm
Signed, lower left: *E. Vuillard*
Private collection

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19276, *Le Salon jaune*), 5 April 1912, 1,000 F – René Lecomte, Paris, 10 Nov. 1916, 3,400 F – Sale, Hôtel Drouot, Paris, 8 June 1956, lot 4 (ill.) – Knoedler, New York – Norman K. Winston, United States – Sale, Christie's, New York, 22 Oct. 1980, lot 312 (col. ill.) – Private collection, Geneva.

Exhibition: Paris, Bernheim-Jeune, 1912, no. 8.

Bibliography: Tel Aviv 1999, pp. 86, 87 (col. ill.).

There are three elements of interest in this carefully sketched and then rapidly worked pastel. The contrast between the red rug and the bright yellow of the curtains is startling, almost audibly jarring. The design of the armchair in the foreground is cleverly blended with the leaf-pattern rug. Last but not least, Vuillard casts a twinkling eye on the two cousins chatting. They are, of course, Lucy Hessel and Marcelle Aron, who were as fond of each other as two sisters. Marcelle Aron is as usual receiving Lucy in a housecoat and telling her the latest gossip. Lucy Hessel, on the other hand, is attired in town clothes and a hat like an oversize lampshade. As in *The Visit* (IV-5) and *The Visitor* (VII-368), Vuillard once again has a bit of fun at the expense of his lady friends.



IX-178



IX-179

IX-180
The Yellow Curtain or The Two Cousins

1912
Pastel on paper, 105 × 71 cm
Signed, lower right: *E. Vuillard*
Private collection, Switzerland

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19275, *Le Rideau jaune*), 5 April 1912, 1,200 F – Baron Lafaurie, Paris, 9 Oct. 1913, 3,000 F – Rousso, Paris – Private collection, Zurich (Switzerland), c. 1968.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 7 – Zurich, Kunsthaus, 1968, no. 10.

Bibliography: Roger-Marx 1948c, pl. 36.

Description: *Seen with her back to the window in the background, between heavy, bright-yellow curtains, Madame Hessel, wearing a voluminous black hat, is conversing with her cousin, Marcelle Aron, who is seated on the left in a pink housecoat. The carpet at their feet is red, while a beige-and-pink Aubusson-type rug fills the foreground. The arm and seat of an armchair jut out in the bottom left corner.* (JS)

IX-181
Game of Whist at Marcelle Aron's

1911-12
Pastel on paper, 61 × 42.5 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hanover Gallery, London, c. 1948 – Private collection, Great Britain – Sale, Christie's, London, 2 Dec. 1985, lot 17 (col. ill.) – Current whereabouts unknown.

Exhibition: London, Hanover, 1948, no. 15.

Description: *Interior with figures playing cards. The yellow light suffusing the background casts soft highlights on the walls finely shaded with mauve and green. The dark ball of foliage of an indoor tree forms a kind of screen on the right. In the foreground, around a table with a dark baize top over which a deck of cards is laid out, several dark silhouettes are seen to either side of a lady in a large black hat adorned with a green spot. Her right hand is raised to her face in a gesture that bares her forearm, which is tinged with red in the subdued light.* (AC)

IX-182
In the Theatre Box

c. 1912
Pastel on paper, 65 × 50 cm
Stamp 1, lower right
Private collection

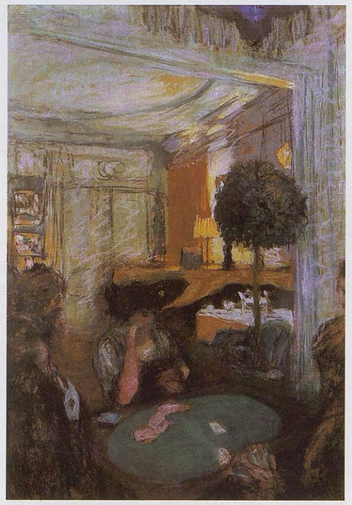
Provenance: Artist's studio – Private collection.

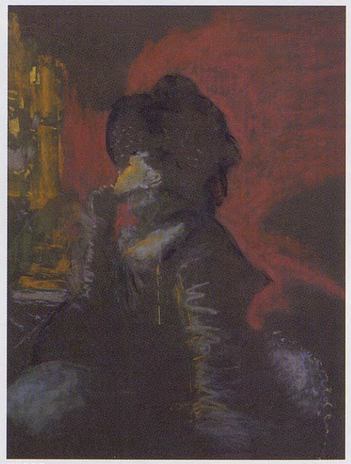
Exhibitions: Paris, Charpentier, 1948, no. 152 – Paris, Bernheim-Jeune, 1953, no. 8 [*La Loge*] – Paris, Durand-Ruel, 1961, no. 25 – Hamburg-Frankfurt-Zurich, 1964, no. 92 (ill.) – Japan, travelling exhib., 1977-78, no. 51 (col. ill.).

Bibliography: Chastel 1946, p. 82 – Salomon 1968, p. 87 (col. ill.).

Elegantly dressed in the style fashionable around 1910-12, the sitter is depicted in an exaggeratedly affected pose, gazing at the stage from her box in the theatre. At a time when Vuillard was capable of painting an angry, monochrome composition like *The Surgeons* (IX-226), this return to the manner of Degas and Toulouse-Lautrec comes as a considerable surprise.


IX-180


IX-181


IX-182

IX-183
Madame Hessel with a Blue Scarf

1911
Glue-based distemper on cardboard,
80 × 67 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 18696, *La Femme à l'écharpe bleue*), 24 April 1911, 1,000 F – Thomas Knorr, Paris, 24 Nov. 1911 – Sale, Hôtel Drouot, Paris, 8 Dec. 1937, lot 68 (ill.) – Baronne Alix de Rothschild, 39,000 F – Sale, Christie's, London, 21 March 1983, lot 21 (col. ill.) – Sale, Phillips, New York, 6 Nov. 2000, lot 7 (col. ill.), bought in – Current whereabouts unknown.

Bibliography: Roger-Marx 1946a, p. 111 (ill.); 1948c, pl. 33.

Description: *A full-face portrait of the sitter with her hands clasped over her chin and her elbows resting on a large round table seen in perspective. Among the objects placed on the table is a tea-service on a tray. Three chairs are ranged along the picture-lined wall on the right. A light-coloured door in the background.* (JS)


IX-183

IX-184
Madame Hessel Drowsing

c. 1911 (?)
Glue-based distemper on paper, mounted on canvas, 63 × 50 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – O'Hana, London, 1957 – Estorick, London – Sam Spiegel, New York – Sale, Sotheby's, New York, 11 May 1987, lot 6 (col. ill.) – Private collection – Sale, Drouot-Montaigne, Paris, 10 April 1989, lot 28 (col. ill.), bought in – Sale, Drouot-Montaigne, Paris, 22 June 1994, lot 14C (col. ill.), bought in – Sale, Sotheby's, London, 28 Nov. 1995, lot 324 (col. ill.), bought in – Private collection.

Exhibitions: London, Marlborough, 1954, no. 70 – London, O'Hana, 1957, no. 53 (ill.).

Description: *A brunette wearing an ample, dark coat over her black dress, reclining drowzily in an armchair with her head propped in her right hand. She is swathed in shadows against which her neck and hands stand out in an intermediate yellow tone, under the light cast by a lamp on the right. A bluish and vaguely ochre background.* (AC)


IX-184



IX-185



IX-186

IX-185
Madame Hessel

c. 1912
Oil on cardboard, mounted on cradled panel, 37 × 37.5 cm
Signed, lower right: *E Vuillard*
Private collection, Paris

Provenance: Private collection, Paris.

IX-186
Face of Madame Hessel

c. 1912
Oil on cardboard, 29 × 27 cm
Stamp 2, lower right
Koninklijk Museum voor Schone Kunsten, Antwerp (Belgium), 2615

Provenance: Artist's studio – Sale, Galerie Georges Giroux, Brussels, 7 Dec. 1946, lot 135 – Koninklijk Museum voor Schone Kunsten, Antwerp.

Exhibition: Antwerp, Koninklijk Museum, 1947.

Bibliography: *Arts*, no. 130, 5 Sept. 1947, p. 3 (ill.).

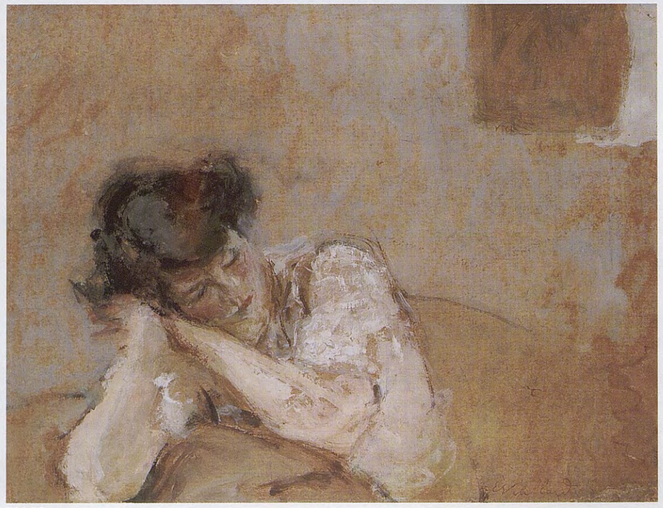
Description: *Madame Hessel's somewhat pinkish face and black hair against a grey ground. On the left is the back of her white armchair.* (AC)

IX-187
Madame Hessel Leaning on Her Elbows

c. 1912
Oil on cardboard, 27 × 35 cm
Stamp 2, lower right
Current whereabouts unknown

Provenance: Artist's studio – Sale, Galerie Motte, Geneva, 5 Dec. 1964, lot 38a (ill.), bought in – Sale, Galerie Motte, Geneva, 25 Nov. 1966, lot 47 (ill.), bought in – Current whereabouts unknown.

Description: *The dark-haired sitter in white reclining on the left with her head propped on her hands. Painted in slightly diluted oils.* (AC)



IX-187



IX-188



IX-189

IX-188
Madame Hessel with Her Dog

c. 1912
Glue-based distemper on paper, mounted on canvas, 46 × 66.6 cm
Stamp 2, lower right
Private collection

Provenance: Artist's studio – Gimpel, London, 1956 – William Hardie, Glasgow (Great Britain), 1986 – Sale, Christie's, London, 26 June 2001, lot 190 (col. ill.) – Private collection.

Exhibitions: London, Gimpel, 1956 – Glasgow, Hardie, 1990, no. 35.

IX-189
The Game of Bridge (sketch)

1911-12
Pastel on paper, 47 × 66 cm
Stamp 2, lower right
Private collection, Paris

Provenance: Artist's studio – Private collection, Paris.

Description: *A large room with ochre and green walls and a kind of green niche on the right. In the centre is a table lit from above by a ceiling lamp with a yellow and orange lampshade; in the background, a group of figures, their faces indicated in red tones. Sketched in charcoal in the foreground is a woman seen against the light, reading a newspaper.* (AC)

IX-190
The Game of Bridge

1911-12
Oil on canvas, 50 × 75 cm
Signed, lower right: *E Vuillard*
Current whereabouts unknown

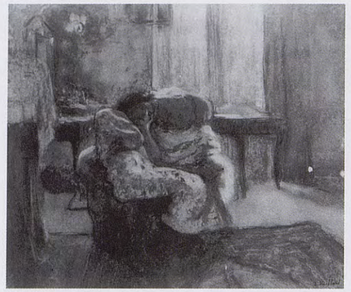
Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19161, *Le Bridge*), 15 Feb. 1912, 2,000 F – Galerie Barbazanges, Paris, 9 April 1913, 4,000 F – Private collection, France – Sale, Christie's, New York, 13 Nov. 1996, lot 37 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1912, no. 1.

Description: *Another view of the rue de Naples drawing-room with ochre and green walls. Seated in an armchair in the foreground is a woman shown in profile, reading a newspaper. At the centre is a round table brightly illuminated by a lamp with a yellow and orange lampshade hanging directly above it. In the background is a group of three man and two women wearing hats, their faces tinged with red, playing cards in front of drawn curtains.* (JS)



IX-190


IX-191


IX-192

IX-191
At Rest (first version)

1911-12
Pastel on paper, 46 × 53 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 19219, *Le Repos*), 22 March 1912, 600 F – M. Mulle, 19 April 1912, 2,500 F – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1912, no. 6.

IX-192
At Rest (second version)

1911-12
Pastel on paper, 44 × 52 cm
Signed, lower right: *E. Vuillard*
Current whereabouts unknown

Provenance: Dr Georges Viau, Paris – Viau sale, Hôtel Drouot, Paris, 11 Dec. 1942, lot 40 (ill.) – Current whereabouts unknown.

IX-193
At Rest (third version)

1911-12; reworked at a later date
Pastel on paper, 45.5 × 52 cm
Signed, lower right: *Vuillard*
Galleria Civica d'Arte Moderna, Milan (Italy), no. inv. 145

Provenance: Artist's studio – Galerie Girard, Paris – Marco Grassi, Como (Italy) – Grassi gift to the Galleria d'Arte Moderna, Milan.

Bibliography: Nicomedi 1962, p. 206, fig. 146 – Caramel, Pirovano 1973, no. 467, p. 166, no 468 (ill.).

Description: *The sitter is Madame Hessel dressed in a speckled, light-coloured peignoir. Seated in an armchair before a window, her face turned towards the viewer, she rests her head on her hand and on the back of the chair. To the left is a fireplace.* (JS)


IX-193


IX-194


IX-195

IX-194
Madame Jean Trarieux and Her Two Daughters (preliminary sketch)

1912
Pastel on paper, 61 × 72 cm
Stamp 1, lower right
Art market, Düsseldorf (Germany)

Provenance: Artist's studio – Paul Vallotton, Lausanne (Switzerland), 1948 – Private collection, Germany – Kunsthandel Wolfgang Wittrock, Düsseldorf.

IX-195
Madame Jean Trarieux and Her Two Daughters (study I)

1912
Oil on canvas, 80 × 76 cm
Stamp 1, lower right
Stedelijk Museum, Amsterdam, A 1993

Provenance: Artist's studio – Galerie Louis Carré, Paris – Galerie Jacques Dubourg, Paris – Galerie Rosengart, Lucerne (Switzerland) – Stedelijk Museum, Amsterdam, 1948.

Exhibitions: Paris, Carré, 1942, no. 21 [*Le Salon vert et rouge*, c. 1905-08] – Paris, Charpentier, 1944, no. 149 – Basle, Kunsthalle, 1949, no. 208 [*Intérieur avec enfants*, 1905] – Paris, Bignou, 1950, no. 10 [*Intérieur*, 1905] – London, Royal Academy, 1951, no. 49 (ill.) [*Interior*, c. 1904] – Paris, Kaganovitch, 1951, no. 54 – Paris, Musée National d'Art Moderne, 1952, no. 113 – Amsterdam, Stedelijk Museum, 1954, no. 11 (ill.) [*Interior*, 1905]; 1959, no. 154 – United States, travelling exhib., 1959, no. 35 – Amsterdam, Stedelijk Museum, 1961, no. 136 – Recklinghausen, Städtische Kunsthalle, 1961, no. 115 – Willemstad, Curaçao's Museum, 1962, no. 49 [*Mrs J. Trarieux and Her Daughters*, 1912] – Lucerne, Kunstmuseum, 1988, no. 86, p. 107 (col. ill.) – Brussels, Palais des Beaux-Arts, 1997, no. 140.

Bibliography: Sandberg, Jaffé 1961, no. 358 (ill.) – Amsterdam 1970, no. 674.

Description: *An interior in vividly contrasting hues: the green of the wallcovering stands out in sharp contrast to the brown-red wall-to-wall rug; the green of the couch offsets the rose-madder of the two cushions. Mauve ceiling and mauve-white door in the background. The Oriental rug in the middle clears to grey-blue tones in the foreground, with the beach-ball striking a strong blue-and-yellow note. On the right is a light-coloured lampshade on a table with intricately carved motifs. On the pedestal table in the centre is a white bouquet. The framed picture on the wall behind it is only very roughly indicated and has no marked tonal value. The figures in this setting – a vaguely female shape crouching on the left and two little girls, one of them seated in an armchair, the other lying on the floor at the centre – are sketched in white. A second state of this pastel (IX-196) exists with certain details handled in a somewhat different manner.* (AC)

IX-196
Madame Trarieux and Her Two Daughters (study II)

1912
Pastel on paper, 73 × 74 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *This pastel study differs from the previous oil study in giving more importance to details such as the highlight on the picture in the background and the blue of the vase set on the piece of furniture on the right. Moreover, the composition as a whole is more highly worked.* (AC)


IX-196



IX-197

IX-197
Madame Jean Trarieux and Her Two Daughters

1912
Oil on canvas, 80 × 82 cm
Signed, lower left: *E. Vuillard*
Private collection, Paris

Provenance: Commissioned from Vuillard by Jean Trarieux, Feb. 1912, 3,000 F – Jos Hessel, Paris, 1917 – Jean Laroche, Paris; Jacques Laroche, Paris – Private collection, Paris.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 15 [*La Chambre d'enfants*] – Paris, Théâtre Pigalle, 1930, no. 105 – London, Tooth & Sons, 1934, no. 2 (ill.) – Paris, Petit Palais, 1937, salle 15, no. 8 [*La Chambre d'enfants*] – Paris, Musée des Arts Décoratifs, 1938, no. 120 [*Enfants jouant dans une chambre à tapis rouge, tendue de vert*] – Paris, Charpentier, 1948, no. 53 – Albi, Musée Toulouse-Lautrec, 1960, no. 72 – Paris, Durand-Ruel, 1961, no. 51 – Hamburg-Frankfurt-Zurich, 1964, no. 62 (ill.) – Lyons, 1990, no. 126, p. 177 (col. ill.) – Florence, 1998, no. 69, p. 109 (col. ill.); Montreal, 1998, no. 187, p. 65 (col. ill.).

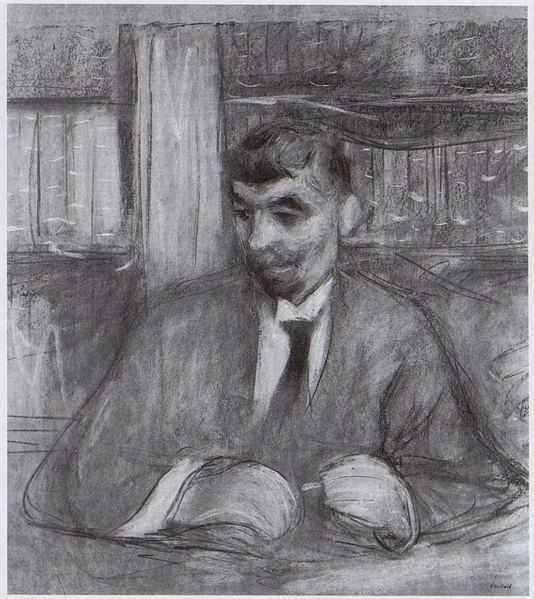
Bibliography: Schweicher 1949, p. 116 – Cogeval 1993, p. 90 (col. ill.); exhib. cat. 1998, Florence, no. 69, pp. 109 (col. ill.), 190; Montreal, no. 187, p. 122.

Description: *Two little girls and their mother seen in perspective in a large room with a red rug and walls lined with green. In the centre, one of the little girls, dressed in a white dress with a black belt, is stretched out on a grey-blue carpet strewn with various objects, including a wastepaper basket. The other girl is seated in an armchair to the left, with its back outlined against a white doorway tinged with mauve; she is looking at her mother, seated on the rug next to her on the far left. A bookcase frames the scene on the left; a chair-back and the edge of a fireplace, on the right. Two paintings hang on the walls.* (JS)

A prominent newspaper editor, Jean Trarieux came from a progressive upper-middle-class family typical of the circles Vuillard moved in after 1900. His father, Ludovic, had founded the Ligue des Droits de l'Homme et du Citoyen in 1898 in the aftermath of the Dreyfus affair. The Trarieux children have evidently been given permission to play with their mother in the drawing-room-cum-library of their apartment in the rue Spontini in the sixteenth *arrondissement* of Paris. The furniture is certainly not that of a 'children's room', notwithstanding the title given the work (*La Chambre d'enfants*) in Vuillard's lifetime. In his Journal, the artist notes: 'nice interior, taste for painting'.[1] The composition kept him busy until March 1912. A middle-class group portrait that puts one in mind of Jacques-Émile Blanche or John Singer Sargent, this painting is first and foremost perhaps an 'arrangement in red and green' in the manner of Whistler, given the extent to which the two-colour division of the picture space dominates the composition. The composure of the whole is barely ruffled by the carefully contrived clutter on the rug – the dog, the beach-ball, the badminton racket, the wastepaper basket, and so forth. Vuillard's gaze, which comes close to that of a photographic lens, accentuates the lines of recession in the drawing-room (in the background of which can be seen a Renoir portrait that has since been destroyed in a fire) and 'frames' the composition between a chair-back and the arm of an armchair.

In his review of Vuillard's show at the Bernheim-Jeune gallery in April 1912, Louis Vauxcelles lauded this painting: 'Look at the *Chambre d'enfants* [*The Children's Room*] with its dazzling light, its orchestration of patches of pink and green tones which would, I am sure, have delighted Renoir'.[2]

[1] E. V., Journal, 13 February 1912, II.5, fol. 66r.
[2] Louis Vauxcelles, 'Les Arts. Exposition Vuillard', *Gil Blas*, 16 Apr. 1912.



IX-198

IX-198
Dr Antonin Gosset
(study for a portrait)

1912
Pastel on paper, 95 × 85 cm
Stamp 1, lower right
Private collection, France

Provenance: Artist's studio – Private collection, France.

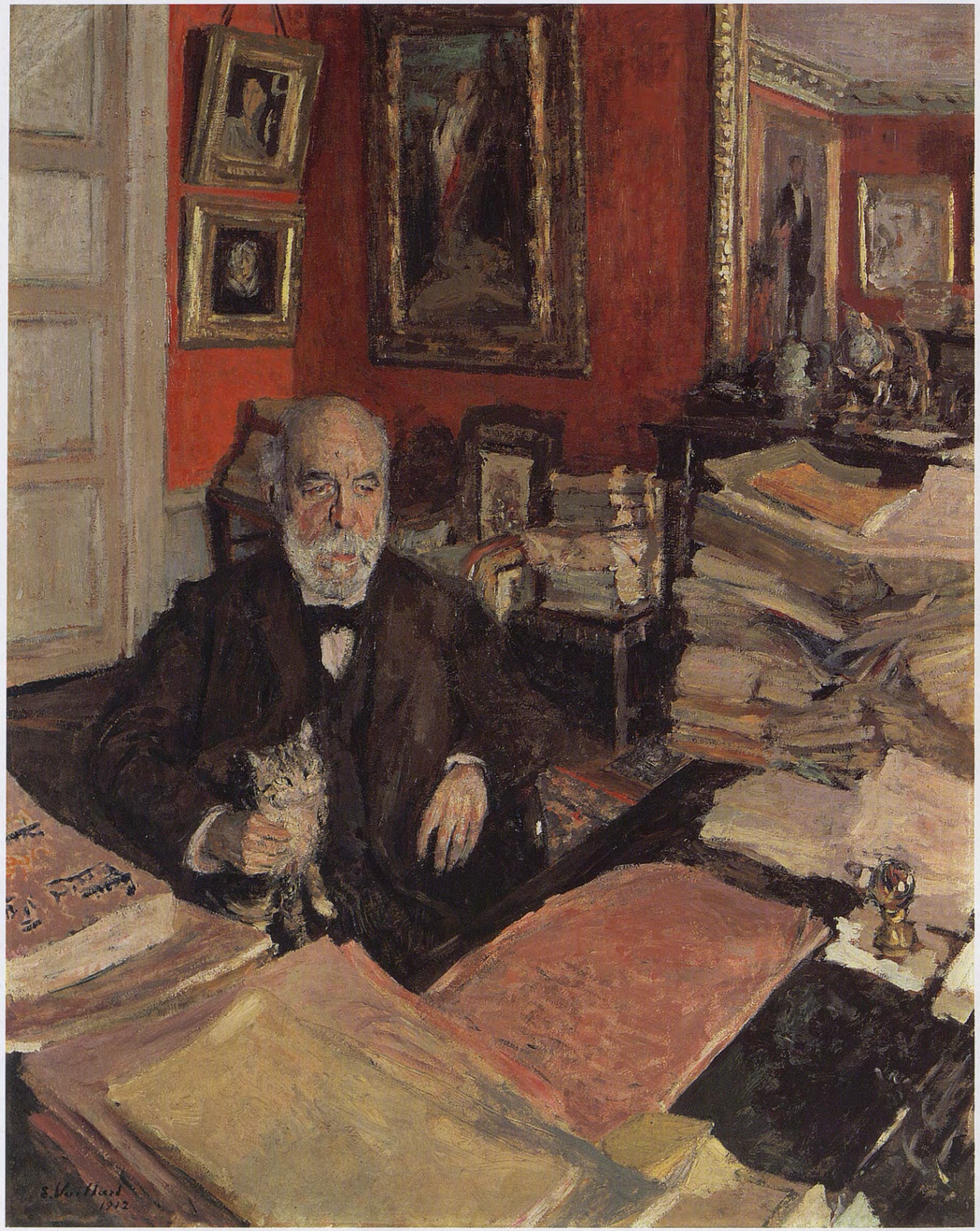
Description: *The model is portrayed against a bookcase, sitting directly in front of us and turning his head to the left, with his two elbows on a table, holding a cigarette. Dominant orange-pink tonality.* (JS)

It was probably at the behest of Madame Gosset (see the *Portrait of Madame Gosset at the Grand Hôtel* in Cabourg, IX-228) that Vuillard received the commission for *The Surgeons* (IX-226). However, this fine, unfinished pastel, with its bistre tints highlighted with pink, may well have been the artist's initial project for this new patron. In his Journal, he noted on 19 December 1911: 'Mme Gosset again spoke to me about the portrait of her husband'.[1] Later, he seems to have discarded this first idea because of its similarity with the contemporaneous portrait of Jacqueline Fontaine (IX-171), in which the sitter is seen leaning against a bookcase: 'prospect of the Gosset portrait… dine at the Gossets', very friendly atmosphere[,] informal talk. Have trouble imagining [the] portrait, resemblance with Jacqueline annoying, end of the evening[,] leave[, a] simple effect, red head [in] shadow[,] hands in light[,] leave early fairly pleased.'[2]



E. V., preparatory drawing for *Dr Antonin Gosset*, graphite on paper, 20.9 x 12.6 cm. Private collection.

[1] E. V., Journal, II.5, fol. 59v.
[2] Ibid., 6 Feb. 1912, fol. 63v.



IX-199

IX-199
Théodore Duret in His Study

1912
Oil on cardboard, mounted on cradled panel, 95 × 74.5 cm
Signed and dated, lower left:
E. Vuillard / 1912
National Gallery of Art, Washington D.C., 1963.10.70

Provenance: Commissioned from the artist by Théodore Duret, 7 May 1912, 2,500 F – Duret sale, Hôtel Drouot, Paris, 1 March 1928, lot 47 (ill.) – Jos Hessel, Paris, 54,000 F – Reid and Lefevre, London, 19 Dec. 1928 – Galerie Étienne Bignou, Paris, 11 March 1929, £1,000 – Chester Dale, New York, 1929 – Chester Dale gift to the National Gallery of Art, Washington D.C., 1962.

Exhibitions: Paris, Manzi-Joyant, 1912, no. 210 – New York, Museum of Modern Art, 1930, no. 99 (ill.) – Paris, Petit, 1930, no. 64 (ill.) – New York, Museum of Modern Art, 1942-43, no. 43, pp. 12, 13, 144 (ill.).

Bibliography: *Bulletin de l'art français et japonais* 4, no. 36, June 1928 p. 194 (ill.) – *L'Amour de l'art*, no. 9, Sept. 1930, p. 374 (ill.) – McBride 1931, p. 57 – *GBA*, no. 5, Jan.-June 1931 p. 61 (ill.), fig. 11 – Du Colombier, Manuel 1933, pp. 26 (ill.), 28 – Huyghe 1939, pl. 16 – Wilenski 1940, p. 233 – *Art Digest* 17, no. 6, 15 Dec. 1942, p. 9 (ill.) – *Art News* 41, no. 15, 15-31 Dec. 1942, p. 23 (ill.) – Jewell, Crane 1944, p. 191 (ill.) – Roger-Marx 1945d, p. 146 (ill.) – Chastel 1946, p. 90 – Roger-Marx 1946a, pp. 91, 99 (ill.); 1948c, p. 20 – Schweicher 1949, pp. 50-51 – Troendle 1949, p. 175 (ill.) – Schweicher 1955, pl. 39 – *Art in America* 53, no. 2, Apr. 1956, p. 49 (col. ill.) – Fels 1963, p. 24 (ill.) – Washington D.C., National Gallery of Art, 1965, no. 1734, p. 93 (ill.) – *The Burlington Magazine* 107, no. 748, July 1965, p. 386 (ill.) – Preston 1971, pp. 138, 139 (col. ill.) – Bizardel 1974, p. 155 (ill.) – Walker 1975, no. 890, pp. 582, 583 (col. ill.) – Washington D.C., National Gallery of Art, 1975, no. 1734, pp. 370, 371 (ill.) – Oakley 1981, p. 16, col. pl. 17 – Daniel 1984, pp. 320, 322, fig. 111 – Thomson 1988, pp. 126, 130, col. pl. 115 – Cogeval 1993b, p. 98 (col. ill.) – Groom 1993, p. 195.

The great art critic, who would die fifteen years later in 1927, was 74 years old when this portrait was done. No preliminary sketches for it exist; Vuillard seems to have painted it working directly on the cardboard support ('Go to Duret's in the morning, take grey cardboard[,] draw [subject] directly[,] interested', he noted in his Journal on 6 May 1912).[1] Vuillard's immense respect for the connoisseur, collector and champion of avant-garde artists – who was also the author of a very well-known book, *Les Peintres Impressionnistes* (1878), and the originator of the Japanese vogue in France – is almost palpable here. We feel too that the artist, who dined several times with the sitter, was particularly sensitive to the latter's taste and innate elegance: 'Three o'clock[,] saw Duret[,] Balzacian interior[,] cousin Pons[,] stack of books' (4 May 1912).[2]

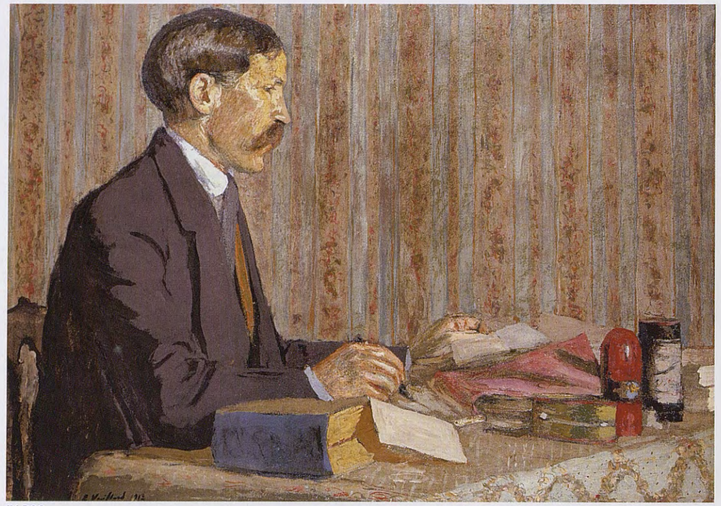
He breathes life into the scene by presenting Duret's office at an angle. The brown mass of the sitter's body serves as a kind of buffer between the wall's violent red and the more subdued, blended hues of the papers in the foreground. The cat, looking rather like a two-faced porter, is treated in a manner that verges on caricature. The sitter's age can be guessed from his bloodshot eyes, a telltale detail that Vuillard apparently saved for the last ('work on the head again, open his eyes'[3]). Claude Roger-Marx[4] had the highest regard for this 'masterpiece… which deserves to be set alongside the great portraits of writers in their studies, Manet's *Zola*,[5] Degas' *Duranty* (see ill.), Cézanne's *Gustave Geffroy*'.[6] Its resemblance to Degas' *Portrait of Duranty* (see ill.) is indeed striking – so much so that one wonders whether it was not contrived at the suggestion of Duret himself. As Huysmans memorably expresses it, Degas depicts Duranty caught 'in a polished layer of vacant colour', thereby signifying his 'definitive withdrawal from all the usual techniques of modelling and shading'.[7] It is no exaggeration to say that between 1905 and 1910 Degas had become, with Odilon Redon, one of Vuillard's two leading models in modern art.



Edgar Degas, *Portrait of Duranty*, 1879, pastel and distemper on canvas. Art Gallery and Museum, Glasgow.

But what strikes us most in this cultured portrait of Théodore Duret is the sublime effect of temporal distancing produced by the reflection in the mirror on the right, consigning to a now unattainable past Whistler's portrait of the same Duret as a young man and a paragon of refined elegance in the 1870s.[8] On the wall, we recognise *The Muse of Lyrical Poetry* by Ingres[9] (the same figure crowns Cherubini with laurels in the painting at the Louvre) and, possibly, a Gustave Moreau *Orpheus*.

[1] E. V., Journal, II.6, fol. 10r.
[2] Ibid.
[3] Ibid., 31 May 1912, II.6, fol. 15r.
[4] Roger-Marx 1946a, p. 91.
[5] Édouard Manet, *Portrait of Émile Zola*, 1867-68, oil on canvas, 146 × 144 cm, Musée d'Orsay, Paris.
[6] Paul Cézanne, *Portrait of Gustave Geffroy*, 1895-96, oil on canvas, 116 × 89 cm, Musée d'Orsay, Paris.
[7] J. K. Huysmans, *L'Art Moderne*, Paris, Plon-Nourrit, 1911.
[8] James Abbott McNeill Whistler, *Portrait of Théodore Duret*, c. 1882-84, oil on canvas, 194 × 90.8 cm, The Metropolitan Museum of Art, New York.
[9] Jean Auguste Dominique Ingres, *Luigi Cherubini and the Muse of Lyrical Poetry*, 1842, oil on canvas, 105 × 94 cm, Musée du Louvre, Paris.



IX-200

IX-200
René Blum

1912
Glue-based distemper and pastel on paper,
73 × 100.3 cm
Signed and dated, lower left:
E Vuillard 1912
Current whereabouts unknown

Provenance: Commissioned from the artist by René Blum, 1912 – Galerie Jacques Lindon, Paris, after 1945 – Private collection – Sale, Christie's, London, 20 May 1960, lot 90 (ill.) – Agnews Gallery, London – Lord John Wharton, Great Britain – Gift to Malcolm Munthe, 1969 – Private collection – Private collection, Switzerland – Sale, Sotheby's, New York, 9 May 2002, lot 125 (col. ill.) – Current whereabouts unknown.

Exhibition: Paris, Manzi-Joyant, 1912, no. 207.

Bibliography: *The Burlington Magazine* 102, no. 686, May 1960, p. v (ill.).

Born in 1878, René Blum was the younger brother of Léon Blum. Vuillard most likely painted this portrait at Loctudy during the summer holidays in 1912: the garish wallpaper suggests a seaside villa and, more to the point, René Blum appears in various photographs taken by Vuillard at Loctudy in the course of that same summer. On 28 July 1912, the artist recorded in his Journal in his usual telegraphic style: 'Go [by] car with the Savoirs[,] René and Marthe [to] Penmark and St Guénolé… evening[,] billiards with René'.[1] In two of the photographs (see ills.), the tall





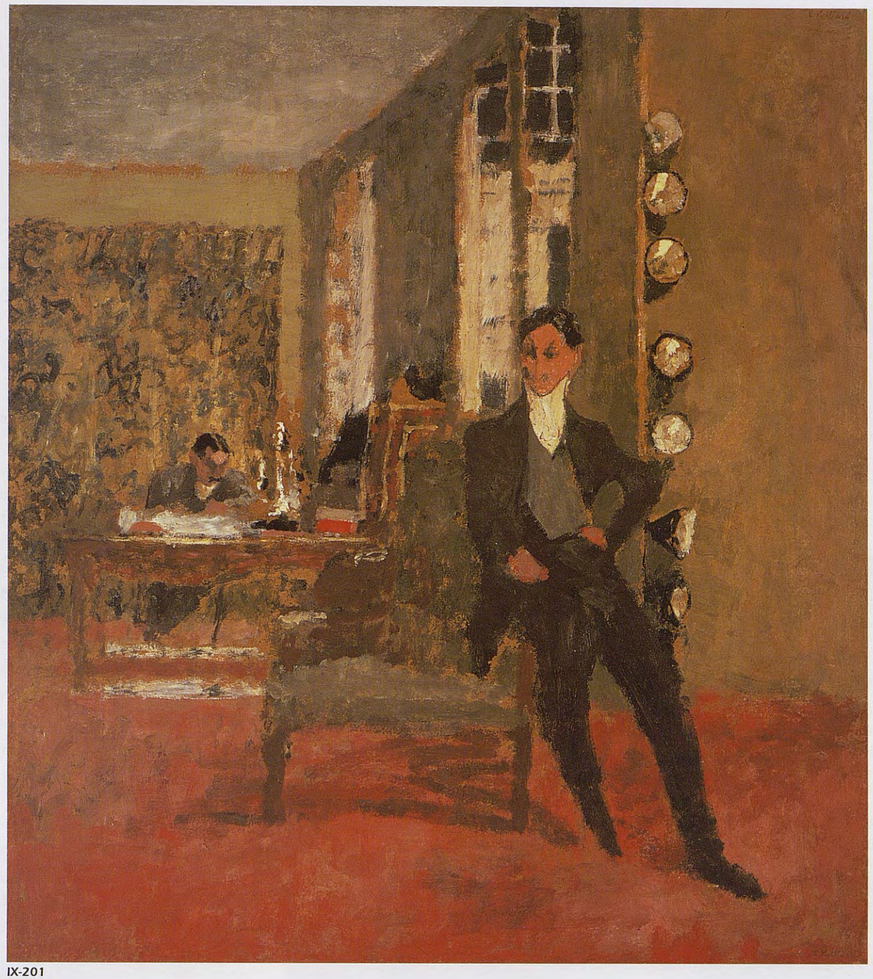
E. V., Summer at Loctudy, photographs. Private collection.

René Blum stands a head higher than his friends, amongst whom we recognise Lucy Hessel, Marcelle Aron, the little girls Denise and Annette Natanson, Miche Savoir petting her dogs, and, on the right, Alfred Savoir, André Picard and a woman seen from behind who is probably Marthe Mellot. At the centre of this group, René Blum brightens the scene with his broad smile, in marked contrast to his serious, 'clerical' expression in the portrait, which shows him sitting pensively at his desk. René Blum was very close to Marcel Proust and to Georges Bizet's son, Jacques; his melancholy disposition earned him the nickname 'Infortunio'.[2] Annette Vaillant[3] is once again a lively source of information. Recalling René Blum's presence during the holidays, she writes: 'One of our quieter regular guests was René Blum – our "Blumet"– who was connected with the very Parisian *Gil Blas*. I can still see him climbing up the path from the beach in the company of an extremely young actress who looked like she had escaped from a Gainsborough portrait and who was going to have her début with Max Dearly'.[4]

The mood of Vuillard's portrait is excessively austere, though the sitter's plum-coloured jacket stands out vividly against the wallpaper and, as usual, the table is cluttered with objects in all the colours of the rainbow: the blue edge of the dictionary in the foreground, the pink folder, and, above all, the series of boxes – green, red, black – which are at once silent, somewhat comical and intensely present.

After the death of Sergei Diaghilev, René Blum was named director of the Ballets Russes in Montecarlo, a position he held from 1932 to 1936. He reorganised the dance company with Léonide Massine in 1937, ushering in one of its most brilliant seasons. Caught in a military sweep on 22 September 1942 at Drancy, he was taken by the Germans with a group of prominent Jews to Compiègne, where he was tortured and then sent to a camp in Poland from which he never returned.

[1] E. V., Journal, II.6, fol. 23v.
[2] Jean Lacouture, *Léon Blum*, Seuil, Point Histoire, Paris, 1977, p. 98.
[3] Annette Vaillant, née Natanson.
[4] Vaillant 1974, p. 115.



IX-201

IX-201
Gaston and Josse Bernheim
(preliminary sketch)

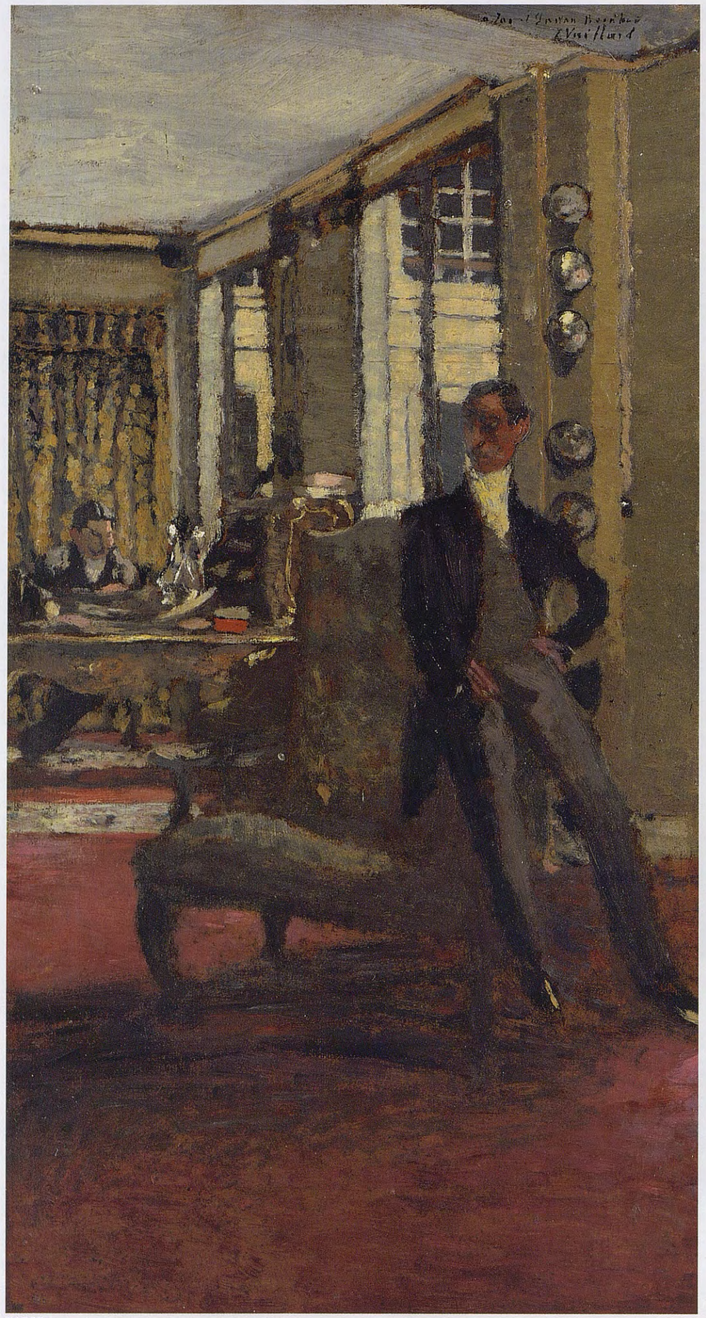
1912
Oil on cardboard, mounted on canvas,
73.2 × 66 cm
Stamp 1, lower right and upper right
The Saint Louis Art Museum, Saint Louis (Missouri), 66:1953

Provenance: Artist's studio – Lefevre, London, 1950 – Sam Salz, New York, 1952 – Mr and Mrs Richard K. Weil, Saint Louis – Weil gift to the Saint Louis Art Museum, Saint Louis, 1953.

Exhibitions: London, Lefevre, 1951, no. 41 – Cleveland-New York, 1954, pp. 85 (ill.), 103 [*The Art Dealers*, 1908] – New York, Wildenstein, Oct.-Nov. 1964, no. 46 (ill.) [*The Art Dealers*, 1908] – Toronto-San Francisco-Chicago, 1971-72, no. 71 (ill.) – Saint Louis, Art Museum, 1989, no. 85.

Bibliography: Rathbone 1954, p. 287 (ill.) – *Fortune* 53, Jan. 1956, p. 122 (col. ill.) – Preston 1971, pp. 130, 131 (col. ill.) – *Art in America*, Sept. 1971, p. 105 (ill.) – Daniel 1984, p. 139, fig. 53 – Exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 125 (col. ill.) – Groom 1993, pp. 165-166, 261 (col. ill.).

Description: *Gaston Bernheim in an elegant suit and white collar, seated on one arm of a chair. A metallic telephone gleams on the desk at which his brother Josse is seated in the background, in front of a tapestry.* (AC)



IX-202

IX-202
Gaston and Josse Bernheim

1912
Oil on cardboard, mounted on canvas,
60 × 34 cm
Signed and dedicated, upper right:
à Jos et Gaston Bernheim / E Vuillard
Marion Koogler McNay Art Museum, San Antonio (Texas)

Provenance: Josse and Gaston Bernheim, Paris; Gaston Bernheim de Villers, Paris – Galerie Daniel Varenne, Geneva – Philippe Reichenbach, Geneva – E. V. Thaw Gallery, New York – Robert White Gallery, New York – Frances Cain, United States – Sale, Christie's, New York, 15 Nov. 1990, lot 228 (col. ill.), bought in – Marion Koogler McNay Art Museum, San Antonio.

Exhibition: Paris, Bernheim-Jeune, 1938.

Bibliography: Roger-Marx 1946a, p. 89.

One of the first allusions to a possible friction between Vuillard and the Bernheim-Jeune gallery dates from May 1908. The artist's journal for the eighteenth of that month mentions 'Bernheim problems'. A day later he notes: 'go to Lucy's. New problems between them and the Bernheims',[1] an allusion to the slow breakdown in relations between the two brothers and Jos Hessel. Three days later, he is a good deal more explicit: 'Friday[,] get up[,] preoccupied[,] worried about my idleness. Not able to think with much tranquillity. Yet I've got my old appetite for analysis back. [E]nough to give me hope. [M]atter of my work relations or rather of my preoccupations and relations with the public. [D]ealers and others. [T]ormented by not finding the [self-]discipline I require. [H]ealth and independence. Earn a proper living. The current arrangement doesn't satisfy me. Basic compromises that leave me open to every mishap[,] appearances notwithstanding. Need to look after one's own affairs properly'.[2] On 3 July 1908, after moaning as usual about his lack of resolution, he decided to take the bull by the horns: 'Resolve to go and talk to [the] Bernheims[,] affectionate side to their offers. I tell them everything that rankles me. [P]roposals for terminating [contract]. Underlying reason for

my desire for freedom[:] risk and its demands obliging me to produce. [M]y laziness. [T]heir kindness and their regrets. [T]he conversation sidetracked to the business of the Thadée sale[,] go down with Fénéon, suggest to him limited trial on [basis of] new arrangement'.[3] Despite the importance for Vuillard's career of the exhibitions organised by the Bernheim brothers, especially after 1908, his rapport with them became increasingly difficult. In the end, Lucy persuaded him to leave the gallery, for which the Bernheims were never to forgive her (Josse and Mathilde's son, Henry Dauberville, would even call her a 'female Machiavelli' in his memoirs[4]). On 5 October 1912, Vuillard recorded in his journal: 'Saturday 5. [W]rite to Fénéon to break off monthly instalments[,] take letter and cheque over [to him]'.[5] And yet, despite everything, relations between the artist and the dealers remained cordial on both sides.
Vuillard painted these two major portraits of Josse and Gaston Bernheim between May and June 1912, shortly after exhibiting some of his recent works in their gallery (15-27 April). The composition of IX-202 seems to hark back to, and to paraphrase, a famous double



Félix Vallotton, *The Bernheim Brothers in Their Office*, 1901, oil on cardboard. Private collection.

portrait by Vallotton dating to 1901 (see ill.), which depicts the Bernheim brothers in their former premises at 8 rue Laffitte in the ninth *arrondissement* of Paris. Vuillard's portrait shows the same desk, the same window on the right side, though the Bernheim-Jeune gallery had since moved (in 1907) to 25 boulevard de la Madeleine. Perhaps the work is an *exercise de style*, a retrospective, tongue-in-cheek homage to the past as Vuillard remembered it, cast as a variation on Vallotton's 'palimpsest'. The preliminary sketch (IX-201) has all the liveliness of a Nabi *pochade*. The final painting, on the other hand, which is taller in format, has a singular elegance that is not without recalling the refined mannerism of some of Ingres' 'troubadour' paintings – for example, the *Paolo and Francesca*[6] at Angers, or the *Don Pedro of Toledo*[7] in the Louvre. Gaston preens in the foreground, with all the elegant nonchalance of a dandy negligently seated on the arm of a chair, sporting a false shirt front and patent leather shoes. It is a subtle caricature, but there is nothing dry about it, thanks in particular to the crystalline light entering the room from the right,





E. V., preparatory drawings for *Gaston and Josse Bernheim*, graphite on paper, 13.3 x 10 cm. Private collection.

vivifying the pale-green of the walls and conferring a sovereign presence on each object in it. Several of Vuillard's vigorous preparatory drawings (see ills.) establish the poses of the





E. V., preparatory drawings for *Gaston and Josse Bernheim*, graphite on paper, 10 x 13.3 cm. Private collection.

two brothers, one of them intent on his papers in front of a tapestry at the far end of the gallery office, the other standing around listlessly in the foreground. The bank of projectors that serve to illuminate the pictures on a wall we cannot see is not just an incidental detail. Vuillard, the former friend and stage-designer of Lugné-Poe, is suggesting that what we are beholding is a *theatre* in the art market. Claude Roger-Marx humourously hints as much: 'All that remains of the first version is the great emptiness of a luxury trade and the desire to underline, by means of heavens knows what varnish applied to the hair, cuffs and shiny court shoes, that concern for decorum adopted by active dealers, whose firm Sacha Guitry symbolized by setting two top hats side by side'.

[1] E. V., Journal, II.1, fol. 42v.-43r.
[2] Ibid., 22 May 1908, II.1, fol. 44r.
[3] Ibid., II.1, fol. 55r.
[4] Dauberville 1967, p. 366.
[5] E. V., Journal, II.5, fol. 33v.
[6] Jean Auguste Dominique Ingres, *Paolo and Francesca*, 1819, oil on canvas, 48 × 39 cm, Musée des Beaux-Arts, Angers.
[7] J. A. D. Ingres, *Don Pedro of Toledo, Ambassador of Philip II, Kissing the Sword of Henri IV*, 1832, oil on canvas, 32 × 30 cm, Musée du Louvre, Paris.



IX-203

IX-203
Josse and Gaston Bernheim in Their Office

1912
Pastel on paper, mounted on canvas,
157 × 149 cm
Signed and dated, lower right:
EVuillard 1912
Private collection

Provenance: Josse and Gaston Bernheim, Paris – Private collection.

IX-204
Josse and Gaston Bernheim, Rue Richepanse

1912
Oil on canvas, 157 × 159 cm
Signed and dated, lower left:
E. Vuillard 1912
Private collection

Provenance: Josse and Gaston Bernheim, Paris – Private collection.

Exhibitions: Paris, Manzi-Joyant, 1912, no. 206 – Paris, Bernheim-Jeune, 1953, no. 17 – Asnières, Centre administratif, 1966, no. 1 (ill.) – Munich, Haus der Kunst, 1968, no. 123 (ill.) – Paris, Bernheim-Jeune, 1969, no. 26; 1973, no. 26.

Bibliography: Bernheim, Bernheim 1919, pl. 166 – Roger-Marx 1946a, pp. 89, 98 (ill.) – Fels 1950, p. 94 (ill.) – Schweicher 1955, pl. 36 – Dauberville, Dauberville 1967, p. 18 (ill.) – Cogeval 1993b, p. 89 (col. ill.).

Description: *Josse Bernheim in a large dark-red armchair and sharply outlined against a light-green wall, and his brother Gaston standing in front of a plain, mauve-coloured fireplace beneath a view of Venice by Claude Monet. A somewhat humorous quality is imparted to the painting by the ceremonious attitudes of the two gentlemen, who call to mind a pair of diplomats conferring.* (JS)

By 1907, the Bernheim brothers were running two galleries, one at 25 boulevard de la Madeleine and the other at 15 rue Richepanse, just a few steps from Thadée and Misia Natanson's home in the rue Saint-Florentin. The poses are more conventional in this almost exactly square picture than in IX-202, and closer to the fashions of the 1870s – they put one in mind of Caillebotte, and still more of the figures in a group portrait by Henri Fantin-Latour. The artist's Journal records his wavering between different types of portraits, ranging from the caustic to the obsequious: 'At the Bernheims', short sitting[,] not very clear [about] my project'.[1] Monet's Venetian *veduta* (the Palazzo Dario, 1908, see ill.) above



Claude Monet, *The Palazzo Dario*, 1908, oil on canvas. National Museum of Wales, Cardiff.

the fireplace is a clear homage to the old Impressionist master who was at the time – May 1912 – exhibiting some twenty-odd canvases at the 'Monet–Venise' show at the Bernheim-Jeune gallery.





E. V., preparatory drawings for *Josse and Gaston Bernheim, rue Richepanse*, graphite on paper, 14.9 x 10.2 cm.
Private collection.



IX-204

The scratches of red on Josse Bernheim's armchair are the only note of colour in this extremely austere painting, a stately conversation piece that verges on the dull. This is perhaps how the Bernheims wished to be seen; at any rate, it must come closer to their image of themselves than the exaggerated, magically coloured portrait of them that Bonnard was to paint a few years later.[2] Two of Vuillard's unpublished preparatory drawings show that he rejected an initial idea of placing the two brothers side by side on a large couch, somewhat after the fashion of *Georges Feydeau and His Wife* (VII-291), but seen from an elevated point of view.

[1] E. V., Journal, 1 May 1912, II.6, fol. 10r.
[2] Pierre Bonnard, *The Bernheim-Jeune Brothers*, 1920, oil on canvas, 165 × 155, Musée d'Orsay, Paris.





E. V., preparatory drawings for *Josse and Gaston Bernheim, rue Richepanse*, graphite on paper, 10.4 x 15.2 cm.
Private collection.



IX-205

IX-205
Portrait of Henry and Marcel Kapferer

1912
Oil on canvas, 72.4 × 99.2 cm
Signed and dated, lower right:
E Vuillard 1912
Private collection

Provenance: Marcel Kapferer, Paris – Private collection.

Exhibitions: Paris, Manzi-Joyant, 1912, no. 205 – Paris, Musée des Arts Décoratifs, 1937, no. 190 – Paris, Charpentier, 1948, no. 67 – New York, Wildenstein, Oct.-Nov. 1964, no. 62 (ill.) [*The Dining-Room*].

In his Journal for 12 June 1912, Vuillard notes with amusement that the Kapferer brothers, with whom he was dining on that day, were 'young bachelors'[1] – clearly a case of the pot calling the kettle black. The Kapferer brothers did in fact marry rather late, given the conventions of the age. When Vuillard first met them they were sharing a large apartment in the rue de Clichy (a short, two minutes' walk from the artist's rue de Calais address). Henry, the elder and the more famous of the two, was a civil engineer, inventor and aviator. He crossed the jungles of Sumatra in 1903 in a Renault *trois-chevaux* and set a long-distance record for flying a dirigible in 1908. In 1910, he founded the Compagnie Générale Transaérienne.
His brother Marcel was a businessman and the president of the Shell oil company (the latter's wife, Simone, was connected to the Deutsch de la Meurthes, the founders of the



Marcel Kapferer and his daughter Alice, anonymous photograph. Private collection.

Jupiter petroleum company[2]). Marcel was a keen collector of Van Goghs, an admirer of Maurice Denis – then in his neoclassical period – and a patron of several of Vuillard's decorative works. This did not prevent the artist from staying in touch with Henry. Moreover, the indefatigable inventor appears to have produced a film about Vuillard, which has not been found to date but is mentioned by

Simone Kapferer in a letter of thanks for the Kapferer frieze ('I sometimes have the impression that you are here with us, for the film Henry made about you has turned out extremely well and, of an evening, we often project it onto the screen, thus having the illusion that we are actually seeing you'[3]).
Starting from an inordinately dull subject (two rich bachelors in dressing-gowns and slippers reading their newspapers first thing in the morning, while waiting for the first quotations from the stock market to come in), Vuillard creates a magical work clothed in almost savage colours. The dressing-gowns of the two sitters contrast sharply with the bright yellow of the table and the tawny red of the rug on which a patch of light falls, imparting to it what looks like a locally different texture. The green walls of the apartment are lined with paintings (Henry, on his side, collected Dufy, Utrillo, La Fresnaye), and the morning light takes the sting out of the bourgeois caricature that Vuillard so obviously revels in here.
The 'punctum' of the composition (to borrow Roland Barthes' celebrated term[4]) is the telephone at the centre of the table (which tells us that the brothers' apartment was first and foremost a place of work) and its astounding, furiously tangled two-tone cord. These objects help to establish a sort of dividing line between the old couple – which is what the two brothers essentially are.

[1] E. V., Journal, II.6, fol. 17v.
[2] We owe this information to the friendly assistance of Guy Wildenstein.
[3] Letter from Simone Kapferer to E. V., undated [1924?], Salomon archives.
[4] Roland Barthes, *La Chambre claire*, Gallimard, Paris 1980.

IX-206 to IX-220
Sketches for the Comédie des Champs-Élysées Decorative Ensemble

IX-206
Actors in a Coppice - I

1912
Glue-based distemper on paper, mounted on canvas, 72 × 121 cm
Stamp 1, lower right
Private collection, London



IX-206



IX-207

Provenance: Artist's studio – Private collection, Paris – Alfred Ayrton, Montecarlo (Principality of Monaco) – Private collection, London.

See IX-207.

IX-207
Actors in a Coppice - II

1912
Glue-based distemper on paper, mounted on canvas, 73 × 120 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Hallsborough Galleries, London – Sale, Christie's, London, 27 March 1973, lot 11 (ill.) – O'Hana, London – Current whereabouts unknown.

Description: *A rustic setting sketched in green, blue and mauve, with five figures in a sunset light. Those on the left evoke the* commedia dell'arte; *the red ribbons adorning their mauve and yellow clothes enliven the otherwise subdued tones of the composition. Dabs of orange at the far end of the meadow suggest a night-time revelry. A rough sketch in distemper highlighted with pastel.* (AC)

In the course of his summer holiday at Loctudy, Vuillard began to consider ideas for the decorative panels for the Comédie des Champs-Élysées in Paris. His first impulse was to paint a tribute to the traditions of European drama. An unusually long note in his Journal for 26 September 1912 clarifies the meaning of these little-known panels, or, to be more precise, these scaled-down sketches on paper for what would subsequently become the panels of *Le Petit Café* and *Le Malade Imaginaire*: 'Get up with the intention of going to sketch out of doors, think over my plan, tempted to modify it. [R]omantic motif opposite, get dressed, write[,] regain some shreds of will-power, subject[,] circumscribed dream of painting: our outings in the evening[,] contrast [between] motifs of flashy stage objects in the landscape, artificial painted objects and natural objects: [they] must please me[,] bolster me[,] satis-

fy me; this sets the limits; subject… reasonable[,] Spaniards[,] Italians, French[,] English and lastly Germans; details; mustn't depend on too fragmentary sensations of details (useless labour, or rather of no use in our strolls to look at walls adorned with flowers); go down to the little wood; wonder[,] intense excitement of the senses at all those impressions co-ordinated and sustained by my subject; cold, go back to get coat, return, elation somewhat dampened, clumsy disordered sketches; elation returns, go back up for lunch, post, Lucy (a little disappointed but happy and a good sport); leave her in the kitchen garden, go down to the little wood, difficult sketches; return at eleven; studies from my sketches; definitely more at ease; reread [my] journal[,] account [of the day], morning's decision; give up subjects from antiquity[,] anecdotes (*vignette*), coordination'.[1] The following day, he noted: 'reason for groupings of figures… clarified somewhat impression of undergrowth, give sharper definition to the group of Spaniards [in the] left-hand panel, ribbon in the frieze'.[2] Vuillard, then, had initially thought of scattering groups of actors around a natural setting, in the manner of the *fêtes galantes* of Watteau and Lancret which he frequently went to view in the *salle* La Caze at the Louvre. Before long, he discarded this idea, only to return to it in 1937 for the Théâtre de Chaillot décor (XII-134).

[1] E. V., Journal, II.6, fol. 30v.-31r.
[2] Ibid., fol. 31r.

IX-208
Twelfth Night
(preliminary sketch)

1912
Glue-based distemper on paper, mounted on canvas, 230 × 130 cm
Skissernas Museum, Lund (Sweden), Archiv för Dekorativ Konst, ADK 12809

Provenance: Artist's studio – Private collection, Paris – Skissernas Museum, Archiv för Dekorativ Konst, Lund, 1966.

Exhibition: Paris, Bourdelle, 1963, no. 51 (ill.).


IX-208

On 4 December 1912, Vuillard, thoroughly engrossed in working out his décor for the Comédie des Champs-Élysées, attended a performance of Shakespeare's *Twelfth Night* in London and subsequently noted in his Journal: '[In the] S[hakespearian?] manner[,] good actors, interested in the play even though [it is performed] in English'.[1] On returning to Paris, he began to work on the 'English panel',[2] which he intended to display opposite the 'Spanish panel', in the space subsequently filled by the *Faust* and *Pelléas* panels

between the windows overlooking the avenue Montaigne. 'Morning[,] less drive[,] laboured English distemper';[3] then, again, two days later: 'Morning[,] want to fill English panel with greenery, overdo [it,] disgust[ed,] impatient… studio[,] mend morning's work, Bonnard comes by, good effect[,] very pleased'.[4] In all likelihood, the full-scale sketch in question and the following one (IX-209) are preliminary designs for the 'English panel', since the protagonist at the centre of both compositions is clearly a figure in late fifteenth-century costume and may well be Duke Orsino. The figure in striped hose seated in the foreground of the second sketch looks like he might be Olivia's 'clown', Feste. And the absurdly posing figure in baggy breeches in the foreground of the first panel suggests her steward Malvolio intent on his own private romance. Either the two panels were to hang as pendants, or they embody two ideas for a single décor, worked upon simultaneously. On 18 December 1912, still in the grip of his feverish Shakespearian research, Vuillard noted: 'Went to Rapilly, bought Hamlet lithos'.[5]

[1] E. V., Journal, II.6, fol. 47r.
[2] Ibid., 7 Dec. 1912, fol. 48r.
[3] Ibid.
[4] Ibid, 9 Dec. 1912, fol. 48v.
[5] Ibid., II.6, fol. 50r.

IX-209
Twelfth Night
(preliminary sketch)

1912
Glue-based distemper on paper, mounted on canvas, 230 × 130 cm
Skissernas Museum, Lund (Sweden), Archiv för Dekorativ Konst, ADK 12808

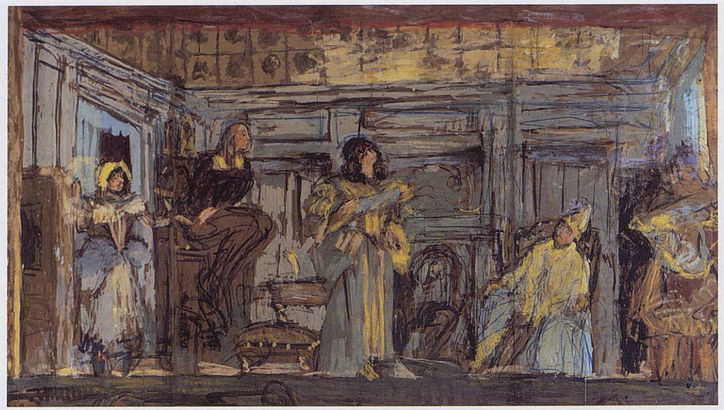
Provenance: Artist's studio – Private collection, Paris – Skissernas Museum, Archiv för Dekorativ Konst, Lund, 1966.

Exhibition: Paris, Bourdelle, 1963, no. 52 (ill.).

Description: *A group of figures presented against a background of greenery.* (AC)

See IX-208.


IX-209



IX-210

IX-210
Le Malade Imaginaire
(sketch I)

1912-13
Glue-based distemper on paper, mounted on canvas, 171 × 301 cm
Stamp 1, lower right
Kunsthalle Bremen, Bremen (Germany), Inv. Nr. 965-1967/13

Provenance: Artist's studio – Kunsthalle Bremen, Bremen, 1967.

Exhibition: Paris, Bourdelle, 1963, no. 50.

Bibliography: *GBA* 71, supplement, no. 1189, Feb. 1968, p. 31, fig. 117 – Gerkens, Heiderich 1973, p. 349, pl. 622 – Frèches-Thory 1987, p. 100, fig. 22.

IX-211
Le Malade Imaginaire
(preliminary sketch)

1912-13
Pastel on paper, mounted on canvas, 120 × 180 cm
Stamp 2, lower right
Private collection, United States

Provenance: Artist's studio – Private collection, Paris – Sale, Christie's, London, 2 Dec. 1986, lot 331b (col. ill.), bought in – Ely Sakhai, New York – Private collection, United States.

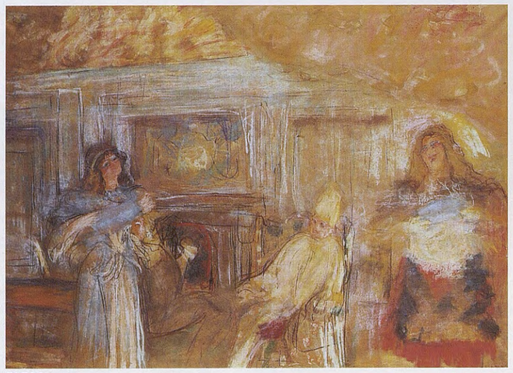
Exhibition: Paris, Bourdelle, 1963, no. 49 (ill.).

IX-212
Le Malade Imaginaire (study of Toinette and Thomas Diafoirus)

1912-13
Pastel on paper, 130 × 87 cm
Stamp 1, lower right
Art market, Munich (Germany)

Provenance: Artist's studio – Kunsthandel Sabine Helms, Munich, 1990.

Exhibitions: Paris, Bibliothèque Nationale de France, 1983, no. 298 – Paris, Orsay, 1987-88, no. 183 (ill.) – Berlin, Werner, 1992, no. 10 (col. ill.) – Munich-Hamburg, 2001-02, no. 7, p. 63 (col. ill.).



IX-211



IX-212



IX-213



IX-214

IX-213
Le Malade Imaginaire
(sketch II)

1912-13
Glue-based distemper on paper, dimensions unknown
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1913, no. 8.

Bibliography: Frèches-Thory 1987, p. 100, fig. 23.

IX-214
Le Petit Café
(preliminary sketch)

1912-13
Glue-based distemper on paper, dimensions unknown
Current whereabouts unknown

Provenance: Artist's studio – Current whereabouts unknown.

Exhibition: Paris, Bernheim-Jeune, 1913, no. 9.

Bibliography: Frèches-Thory 1987, p. 97, fig. 18.

IX-215
Making Up (preliminary sketch, study of the model Simone)

1912
Pastel and charcoal on cardboard, 53.5 × 63 cm
Signed, lower right: *EVuillard*
Current whereabouts unknown

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20124, *Le Maquillage*), 15 Dec. 1913, 600 F – L. Marseille, 23 May 1918, 1,600 F – Marcel Kapferer, Paris, c. 1937 – Sale, Sotheby's, New York, 13 Nov. 1997, lot 318 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Bernheim-Jeune, 1912, no. 18; 1913, no. 18 – Paris, Musée des Arts Décoratifs, 1937, no. 1432 – Paris, Musée National d'Art Moderne, 1958, no. 222.

IX-216
Making Up
(sketch, study of Lugné-Poe)

1912
Pastel on paper, 60 × 67 cm
Signed and inscribed, lower left: *à mon vieux Lugné / EVuillard*
Current whereabouts unknown

Provenance: Aurélien Lugné-Poe, Paris – Sale, Hôtel Drouot, Paris, 5 June 1957, lot 17 (ill.) – Sale, Sotheby's, New York, 13 Nov. 1997, lot 317 (col. ill.) – Current whereabouts unknown.

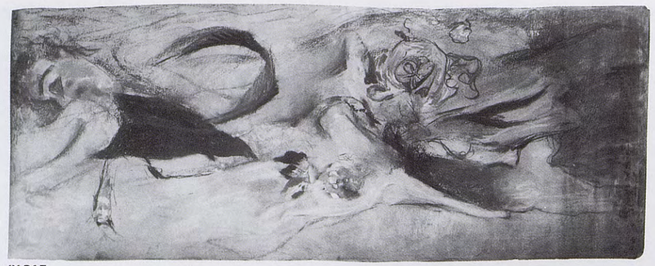
Exhibitions: Paris, Bernheim-Jeune, 1912, no. 19 – Paris, Musée National d'Art Moderne, 1958, no. 223.



IX-215



IX-216



IX-217



IX-218



IX-219



IX-220

IX-219
Overdoor III
(preliminary sketch)

1913
Pastel on paper, 52.5 × 273.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Assorted grey-green, yellow and wine-coloured trinkets and three pink and blue artificial roses at the foot of a crimson curtain.* (JS)

IX-220
Overdoor (study)

1913
Glue-based distemper on paper,
54 × 171 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Flowers, birds, butterflies, ribbons. Pale-green, red, blue and yellow harmonies.* (JS)

IX-217
Overdoor I (preliminary sketch)

1913
Pastel on paper, 53.5 × 135.5 cm
Stamp 1, lower right
Private collection

Provenance: Artist's studio – Private collection.

Description: *Crimson and purple, pink and yellow harmonies; a mask on the left.* (JS)

IX-218
Overdoor II (preliminary sketch)

1913
Pastel on paper, 54.5 × 135.5 cm
Stamp 1, upper left
Private collection

Provenance: Artist's studio – Private collection.

Description: *A mask at bottom right, beneath a crimson-pink fabric. Assorted trinkets, flowers and yellow, green and blue ribbons on the left.* (JS)

IX-221.1 to IX-221.10
Decorative Panels for the Foyer of the Comédie des Champs-Élysées

1912-13

Common provenance: A decorative cycle of seven panels and three overdoors commissioned for the foyer of the Comédie des Champs-Élysées, Paris, 25 May 1912; installed c. 3 April 1913; six of the panels stolen on 23 Dec. 1986; recovered in 1987 and reinstalled.

Common exhibition: Paris, Musée des Arts Décoratifs, 1938, nos. 148a-148g (without the overdoor).

Common bibliography: Guillemot, Vaudoyer and Brussel 1913, p. 128 (ill.) – Jamot 1913, pp. 291-294 (ill.) – Segard 1914, p. 321 – Jamot 1927, pp. 39-42 – Salomon 1945, pp. 57-59 (ill.) – Chastel 1946, pp. 90, 115 – Roger-Marx 1946a, pp. 140, 143-144, 153-155, 168 (ill.), 188 – Salomon 1947, n.p. (ill.) – Roger-Marx 1948c, pp. 15, 57 (ill.), pl. 45 – Salomon 1953, pp. 73, 78, 100 – Ritchie 1954, p. 23 – Salomon 1961, pp. 116-118 (ill.) – Dugdale 1967b, pp. 272, 275, figs. 7-9 – Salomon 1968, pp. 25, 122-124 (ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, pp. 42-45 (ills.), 69-70 – Daniel 1984, pp. 335-350, fig. 123 – Frèches-Thory 1987, pp. 93-103, figs. 19-21 – Aitken 1988, pp. 42-47 – Thomson 1988, p. 98, col. fig. 98 – Warnod 1988, p. 78 – Makarius 1989, p. 48 – Cogeval, exhib. cat., Lyons-Barcelona-Nantes, 1990-91, pp. 129 (col. ill.), 130-131, 134 – Cogeval 1993b, pp. 80 (col. ill.), 81 – Groom 1993, pp. 3, 201-203, 206, col. figs. 324-325.

IX-221.1
Molière's *Malade Imaginaire*, Act II, Scene V. Classical Comedy

1912-13
Glue-based distemper on canvas,
180 × 300 cm
Signed and dated, lower right:
E. Vuillard 1913

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913; stolen 23 Dec. 1986; found and reinstalled, 1987.

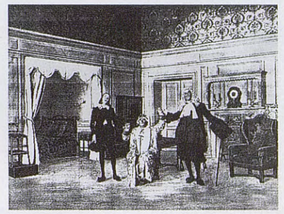
Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 148a (ill.) – New York, 1954, pp. 87 (ill.), 103 – Munich, Haus der Kunst, 1968, no. 148 (ill.) – Paris, Orsay, 1987-88, no. 182.

Bibliography: [See common bibliography] – *Beaux-Arts*, no. 278, 29 April 1938, p. 3 (ill.) – Roger-Marx 1939b, p. 156 (ill.); 1946b, p. 363 (ill.) – Graig 1947, n.p. (ill.) – Preston 1971, fig. 56 – Bernier 1991, p. 256 (col. ill.).

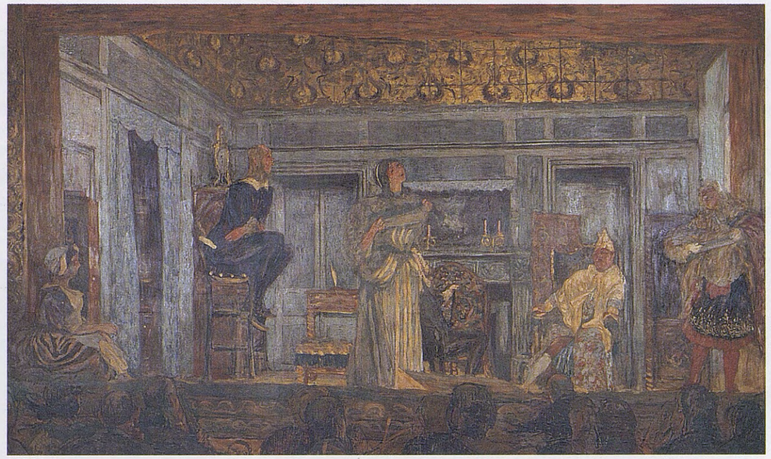
Description: *A performance at the Théâtre de l'Odéon in Paris. The stage-sets, the woodwork and the curtains are rendered in a finely shaded grey-blue harmony; above the wood-panelling is a particularly luminous frieze in red gold beneath a pinkish-brown ceiling. In the foreground we see several musicians between the heads of spectators, and seated higher up next to the stage on the far left, Toinette (Madame Allems) in a yellow and brown dress, white apron and white bonnet highlighted with yellow. Further back, Thomas Diafoirus (Desfontaines) perches on a tall chair, attired in a black doublet and yellow collar, and with a white feather sticking out of his pocket. On the right side of the stage apron stands Cléante (Maupré) in a white jacket, black, gold-embroidered doublet and red stockings. Somewhat to the left of him is Argan (Vilbert) in a blue floral dress, yellow shawl and traditional bonnet. At stage centre stands Angélique (Germaine de France), holding her head high and smiling, clad in an ample blue-grey and yellow dress. In the background, partly hidden by her figure, is the dark, seated silhouette of Diafoirus (Jean d'Yd), outlined against the gaily coloured fireguard of a fireplace adorned with candlesticks and pink candles. Vuillard's handling of perspective in both this and the following panel is particularly bold. Both are spirited scenes, rendered with astonishing, Impressionist-like force.* (JS)



The actors in *Le Malade Imaginaire* at the Théâtre National de l'Odéon in 1912. Photograph, Waléry.



A scene from Act II of *Le Malade Imaginaire* at the Théâtre National de l'Odéon in 1912. Theatre photograph.



IX-221.1



IX-221.2

IX-221.2
Tristan Bernard's *Le Petit Café*, Act II. Modern Comedy

1912-13
Glue-based distemper on canvas,
180 × 300 cm
Signed and dated, lower right:
E. Vuillard 1913

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913; stolen 23 Dec. 1986; found and reinstalled, 1987.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 148b – New York, 1954, pp. 87 (ill.), 103 – Munich, Haus der Kunst, 1968, no. 149 (ill.) – Paris, Orsay, 1987-88, no. 185 (ill.).

Bibliography: [See common bibliography] – Schweicher 1949, p. 7 – *Plaisir de France*, no. 355, May 1968, p. 13 (col. ill.).

Description: *The scene is set in a fashionable restaurant. The actor Germain (in the role of Philibert) is shown full-face, with Le Gallo (in the role of Albert) to his left. Both are in evening dress, and the footlights curiously illuminate their faces, tinge the black of their garments with pink and spread elegant intermediate hues over their shirt-fronts. To either side are tables with figures seated at them: yellow tablecloths, gilt chairs and, recognizably, the actors of the play's première (Levesque, Madeleine Dolley and Camille Calvat). Red and yellow woodwork, and mauve arches in the background. A wittily rendered string of spectators in the first two rows, seen from behind: formal black coats, white collars, women's grey evening dresses.* (JS)



IX-221.3



IX-221.4

IX-221.3
Goethe's *Faust*, Part II. Margarete's Garden

1913
Glue-based distemper on canvas,
225 × 130 cm
Signed and dated, lower right:
E. Vuillard 1913

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913; stolen 23 Dec. 1986; found and reinstalled, 1987.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 148d.

Description: *In a landscape of tall trees with grey-green foliage and brown trunks rooted in a dark-green forest floor, Faust (Joubé) stands to the left in light-coloured stockings and a brown jacket trimmed with white and red. On the right is Margarete (Mademoiselle M. Peuget) in a blue-grey dress, peasant-woman's headdress and large white collar. In the background is Mephisto (Desfontaines), wearing a brown fur doublet and a towering sienna-coloured hat with yellow highlights and a feather curving up vertically against the splendid sky. Off in the distance are green hills streaked with long patches of white.* (JS)

IX-221.4
Debussy's *Pelléas et Mélisande*, Act II, Scene I. Pelléas and Mélisande at the Fountain of the Blind

1913
Glue-based distemper on canvas,
225 × 130 cm
Signed and dated, lower right:
E. Vuillard 1913

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 148c – Paris, Orsay, 1987-88, no. 186 (ill.).

Bibliography: [See common bibliography] – Mauner 1978, p. 305, no. 27.

Description: *An opera scene. Tall trees sharply silhouetted against a blue-green sky, with grey tree-trunks on the left and a tree standing on the right by the water of the fountain lit with green and yellow reflections, beneath violet patches of foliage blending in with the sky. Mélisande (Marguerite Carré), fair-haired and pink-complexioned, stretches her arms towards the stone fountainhead. Pelléas (Jean Perrier), slender and clad entirely in black, stands behind her, on the path that runs between the green lawn and a twisted shrub by the edge of the water.* (JS)



IX-221.5

IX-221.5
The Puppet Show

1913
Glue-based distemper on canvas,
177 × 53 cm
Signed and dated, lower right:
E. Vuillard 1913

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913; stolen 23 Dec. 1986; found and reinstalled, 1987.

Exhibition: Paris, Musée des Arts Décoratifs, 1938, no. 148e.

Description: *In the foreground is a small, Pierrot-like spectator seated on a green bench placed on the beige and grey floor. In front of him stands a violinist in a dark grey suit and a hat touched with highlights, tuning his fiddle and holding his bow raised. On the little stage above him we recognize Guignol in a red hat and a policeman in a green uniform with red breeches gesticulating in the time-honoured fashion of puppet shows. The scenery is yellow, the drapery red and purple.* (JS)

IX-221.6
Making Up

1913
Glue-based distemper on canvas,
56 × 65 cm
Signed, lower left: *E. Vuillard*

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913; stolen 23 Dec. 1986; found and reinstalled, 1987.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 148f – Paris, Drouin, 1941, n.p. – Edinburgh, Royal Scottish Academy, 1948, no. 98 – London, Wildenstein, June 1948, no. 38 – Paris, Charpentier, 1948, no. 68 – Paris, Orsay, 1987-88, no. 190 (ill.).

Bibliography: [See common bibliography] – Bernier 1991, p. 256 (col. ill.).

Description: *An actress seated in an armchair upholstered in a yellow floral pattern on a grey ground, applying make-up to her face. She wears a black skirt and a green blouse trimmed with a black velvet bow; the black hair framing her mask-like face offsets her vigorous pink complexion and her black, almond-shaped eyes. Red note of her lipstick next to her lips. On the table in the foreground are a small decanter and a nosegay of red, pink and yellow flowers.* (JS)

IX-221.7
Making Up. Lugné-Poe

1913
Glue-based distemper on canvas,
56 × 65 cm
Signed and dated, lower left: *E. Vuillard*

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913; stolen 23 Dec. 1986; found and reinstalled, 1987.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 148g – Paris, Drouin, 1941, n.p. – Edinburgh, Royal Scottish Academy, 1948, no. 99 – London, Wildenstein, June 1948, no. 39 – Paris, Charpentier, 1948, no. 69 – Paris, Orsay, 1987-88, no. 189 (ill.).

Bibliography: [See common bibliography] – Barilli 1967b, p. 117 (col. ill.)– Ciaffa 1985, p. 292, fig. 154 – Bernier 1991, p. 256 (col. ill.).

Description: *Lugné-Poe, wearing a white shirt and a white towel around his neck and adjusting a false reddish beard to his chin. His pinkish-mauve face is strongly modelled, and his hands are expressive. On the pink and white dressing-table before him are a small red bowl and a black pot with a white label containing sticks of make-up. A decorative panel of some sort in the left background, above two superimposed bands of grey-blue and dark-blue; some posters on the right.* (JS)



IX-221.6



IX-221.7

IX-221.8
Overdoor – I

1913
Glue-based distemper on canvas,
55 × 140 cm
Signed and dated, lower right:
E. Vuillard 1913

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913.

Description: *White, pink, ochre-yellow and green harmony. Like the other two overdoors depicting bouquets juxtaposed with announcements for theatrical performances, this panel recalls a tapestry cartoon.* (JS)

IX-221.9
Overdoor – II

1913
Glue-based distemper on canvas,
55 × 300 cm

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913.

Exhibition: Munich, Haus der Kunst, 1968, no. 150.

Description: *Pink and yellow posters framing lilac blossoms and rows of violet, red, grey-green and bright-green flowers.* (JS)

IX-221.10
Overdoor – III

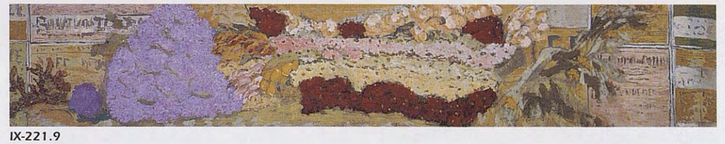
1913
Glue-based distemper on canvas,
55 × 140 cm

Provenance: Foyer of the Comédie des Champs-Élysées, Paris, 1913.

Description: *Pink, yellow and cream-coloured flowers, with some red patches, against a yellow-green background on the left, clearing to pink on the right.* (JS)



IX-221.8



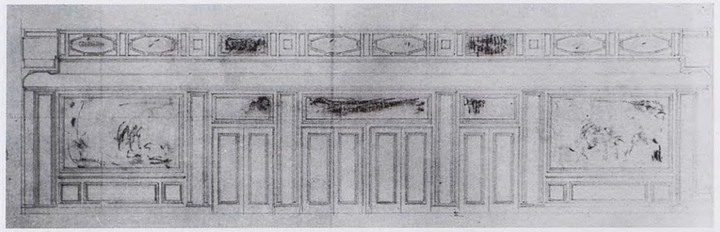
IX-221.9



IX-221.10

Two decades or more before the construction of the Théâtre des Champs-Élysées, the young Nabi artists had agreed on the need to pool their talents and produce a new decorative art suited to public spaces. Jan Verkade trumpeted their aesthetic program in the inspired prose of his book *Le Tourment de Dieu*. 'Towards the beginning of 1890, a battle cry resounded from studio to studio: "No more easel painting! Down with needless furniture! Painting must not usurp a freedom that isolates it from the other arts. The painter's task begins where the architect judges his own task to have ended. Walls! Give us walls to decorate! Down with perspective! The wall must remain a surface and not be punctuated with representations of infinite horizons. There are no such things as paintings, there are only decorations!" This somewhat improvised platform – which was to prove more beneficial to industrial art than to painting – could well have served as a guide for the Italian primitives.'[1] In spatial terms, the ambitions and the productions of these young artists in the early nineties were modest: fans, plates; Ranson decorated puppet theatres; Denis did a young girl's room. It was Vuillard who, with his *Public Gardens* of 1894, set the measure for a 'global' occupation of space. This was followed four years later by the experiment with decorating the Théâtre des Pantins in the rue Ballu (see the introductory remarks to Chapter 3). Then, with the growing success of public decorations in the early years of the twentieth century, the ambitions of the Nabi painters began to have a more monumental scope.

At the behest of Gabriel Thomas, the director of the Théâtre des Champs-Élysées in Paris, Vuillard, Maurice Denis and Kerr-Xavier Roussel – three long-standing Nabi comrades at the time all teaching at the Académie Ranson – were invited to take a hand in decorating the new theatre complex on the avenue Montaigne, where works by such avant-garde composers as Stravinksy, Debussy and Paul Dukas were to be performed. To break with the then prevailing 'Baudry-style' decoration of the 'post-Garnier'



Auguste and Gustave Perret, Elevation of the foyer in the Comédie des Champs-Élysées. © Musée d'Orsay, Paris.

tradition, the architectural design of the building was entrusted to the 'kings' of reinforced concrete construction, the brothers August and Gustave Perret. (The theatre's artistic director and chief fund-raiser, Gabriel Astruc, played a major role in the project.) The construction work on the site began in 1911 and was completed two years later.

Supervising the project was the inventor and engineer Gabriel Thomas, a close friend of Maurice Denis, who had painted the 'seraphic' décor of his dining-room at Meudon (*Eternal Spring*, 1908). Denis introduced him to Vuillard and Roussel. Giving the job of decorating the new complex to artists who had a number of æsthetic principles in common, and who had by then amply proved their decorative skills, was a way of making sure that the theatre complex's decorative program would remain fairly coherent (such was not to be the case at the Palais de Chaillot a quarter of a century later). Roussel was commissioned to paint a *Triumph of Bacchus* on the stage curtain of the Théâtre de Comédie (the smaller of the two halls in the complex). Maurice Denis was asked to decorate the immense curved ceiling with what would turn out to be the world's largest metaphor of *The History of Music*. Vuillard was assigned the more modest, more intimate space of the foyer of the Théâtre de Comédie. The first mention of this commission is an entry in the latter's Journal for 25 May 1912 ('Offer to decorate foyer'[2]). Maurice Denis had designed his ceiling as early as 1910, working closely with Thomas and Henry van de Velde (the initial architect of the project). Vuillard, as we know from his journal, had always been – and continued to be – keenly devoted to stage performances of every variety; hardly an evening passed without him going to the opera, a concert, a café-concert or cabaret. If anything, his passion for theatrical shows increased in the months preceding the commission. In the spring of 1911 he attended every single performance of the Russian ballets' brilliant season that year. On May 8 he reported that he had 'raced over [in the] afternoon for Ballets Russes tickets',[3] and, on 6 June, that he 'got dressed, went to fetch Lucy and Marcelle[,] took them to Ballets Russes[,] Spectre de la Rose. Nijinsky. Karsavina'.[4] Meanwhile, he had been sure not to miss Debussy's *Le Martyre de Saint Sébastien* with Léon Bakst's sets, which had sparked off one of the major scandals of the period when the archbishop of Paris had intervened to have it closed down because of Ida Rubinstein's bare legs. On 29 May, Vuillard again noted: 'evening [went to see] Saint Sébastien[,] decadent but interesting'.[5] In the course of a brief trip to Germany with the Hessels in April 1912, he made a point of going to see a Wagner opera in Munich: 'very interesting performance of the Meistersinger. Tremendous feeling. luminousness. theatre packed[,] orderly spectators. Jos left after 2nd act. Length of the performance not unbearable'.[6] None of this prevented him from spending his nights in cabarets near his home, in particular at the Moulin Rouge dance-hall (he confessed on one occasion, 'little *gigolettes*, interesting, home late'[7]).

In a glowing review of the theatre's inauguration in April 1913, the *Gazette des Beaux-Art's* critic Paul Jamot – who had long had an eye on Vuillard's work and that of his Nabi friends, and was equally taken with the Perrets' concrete architecture and Antoine Bourdelle's beautifully rhythmical bas-reliefs on the building's façade – wrote an enthusiastic description of the new premises. Describing his arrival in the foyer of the Théâtre de Comédie, he detailed the space assigned to Vuillard: 'A rectangular gallery serves as [the] foyer… The audience in the stalls can foregather here without having to climb or go down any stairs. The dress-circle spectators have a balcony at their disposal all along the wall opposite the windows; its balustrade is adorned with palm fronds laid crosswise. Looking down from top to bottom and up from bottom to top, one part of the elegant, constantly shifting crowd provides a spectacle for the other. In the panels of various shapes and dimensions beneath the balcony, above the doors and between the windows, are lodged the canvases of Monsieur Vuillard. Inside the auditorium Monsieur Roussel brings to life under our eyes the eternal truth of the fictions of antiquity. In the foyer, Monsieur Vuillard transposes into the decorative mode the elements of present-day life, though it is a life naturally blended with the factitious, for it is the life of the theatre. Monsieur Vuillard was well equipped for his role of decorator thanks to his experience with distempers, a medium he has frequently employed in the last few years. Distemper is to small-scale decoration (*décoration intime*), it seems to me, what fresco is to monumental decoration: the one fits into wood-panelling as the other harmonizes with a stone or stucco wall'.[8]

A letter from the theatre's deputy director informing Vuillard of the commission reached the artist at Loctudy on 10 August 1912.[9] He was then in the midst of painting the preliminary sketches for the Bois-Lurette panels (IX-157 and IX-158), and the spaces he was commissioned to decorate at the theatre could not have been more to his liking. He had exactly five months and five days to complete and deliver the new decorative ensemble. In actual fact, he did not install it *in situ* till 14 March 1913 – in the rush and confusion that is inherent in the late delivery of any large-scale undertaking – before a small audience consisting of Misia Sert and her husband, Lucy Hessel and Gabriel Astruc. An entry in his journal alludes to a 'scene with [Léon] Poirier[, the director of the Théâtre de Comédie] apropos of the purple doors' and to the 'deplorable effect [of the] lighting'.[10] The large theatre was inaugurated on Monday, 31

March 1913, with a performance of Berlioz' *Benvenuto Cellini* conducted by Felix von Weingartner. Vuillard did not attend ('work during Astruc's première'[11]), no doubt because the smaller Théâtre de Comédie and its foyer were not included in the inaugural festivities. But on 10 May, he was present in Misia's box, applauding Faure's *Pénélope* and the stage-sets of his brother-in law Xavier Roussel.

With the task of decorating the new theatre in Paris – Vuillard's first real, large-scale public commission (though not by the French State) – the artist, aware that thousands of spectators would file past it each week, bade farewell to private seaside delights among a small group of friends and their sparkling drawing-rooms, and set his sights on becoming one of France's major painters. It would hardly be an exaggeration to state that his ostensibly witty, light-hearted style, seemingly so replete with 'chic', unfolds for the first time in the *Factories* (X-32.1 and X-32.2) of 1917 and *At the Louvre* (XI-169) of 1921, the Vuillardian concept of the political. Initially, as we have seen (see *Actors in a Coppice*, IX-207), he had contemplated paying homage to the tradition of the European theatre, and had subsequently entertained the thought of contrasting Shakespeare to Molière. Revealingly, he had at the time sketched a panel depicting Titania being embraced by Bottom, which would culminate twenty-five years later in the decoration for the foyer of the Palais de Chaillot (XII-134). As was often the case in the course of his existence, he ended up basing his panels on contemporaneous performances. He gave up his learned allegory of drama and opted for transposing plays presented during the autumn 1912 and winter 1913 season. Thus, between October and December 1912, he attended several performances of André Antoine's then new production of Molière's *Malade Imaginaire* at the Théâtre de l'Odéon. Antoine, who Vuillard had known since his productions at the Théâtre-Libre (1890), had specialized in so-called 'historical' reconstructions of performances and scenery along the lines of those Molière had conceived in the seventeenth century – complete with interludes of song and dance. The artist's old friend Henri Ibels designed the costumes and, to the distress of the more hidebound members of the audience, Vilbert, a famous café-concert actor of the day. Molière, then, was the subject of Vuillard's first panel, which he designed to be placed adjacent to the wall of the Théâtre de Comédie's auditorium. The photographs of the stage-sets and the actors at the Théâtre de l'Odéon in the November 1912 issue of the review *Le Théâtre* show that he stayed very close to the visual details of that performance. The scene he depicts is the famous one that has entertained generations of schoolchildren and spectators, in which Cléante and Angélique slyly declare their love to each other by pretending to sing a duet from a short opera (Act II, scene five):

' – Aye, Tircis, I love thee.
– Once again, Philis, I prithee.'

The poses of the two young actors are affected, while Thomas Diafoirus, perched on his tall chair, and Argan, in a white nightshirt and a nightcap pushed back on his forehead, look as if they have been overtaken by events. Toinette observes the scene on the left side of the stage, from a position slightly in front of the proscenium, no doubt concocting a fresh batch of impertinences to fling at her master. Vuillard handles this moment of pure comedy with a delightful verve; he gives even more emphasis than he does in the other panels to the glare of the footlights, thereby accentuating the artificial nature of the performance. Forming a curtain of yellow light, the projectors bathe the background scenery in a bluish *contre-jour*, while at the same time spreading a golden light over the false ceiling. The scene is framed by a stunning red stage-surround and, along the bottom, by heads in the audience; clearly, his ambition here is to hoist himself to the level of Degas (see ill.) and Daumier.

Accompanied by Tristan and Marcelle Bernard, the Gossets or Lucy Hessel, Vuillard returned several times to the Odéon to view the *Malade Imaginaire*, and considered, and subsequently discarded, various ideas for his decorative panels. Among other things, he contemplated depicting a number of theatrical masks to commemorate the performance of Richard Strauss's *Salomé* at the Théâtre du Châtelet in Paris in 1907 ('lit lamp, mask-like effect',[12] followed by: 'Lucy dropped in, frightened by the masks[,] Salomé[,] avoid [them]'[13]). On 4 December he made a trip to London and attended a performance of Shakespeare's *Twelfth Night*, then toyed for a month with the idea of doing an English subject, only to drop it in the end (see *Twelfth Night*, IX-208 and IX-209). Then, suddenly, in the space of a few weeks, a flood of new ideas came to him. He began to work on the *Petit Café* by his friend Tristan Bernard and, almost simultaneously, on an evocation of Debussy's masterpiece *Pelléas et Mélisande*. On 28 January he noted, 'get dressed[,] go to [see] Pelléas et Mélisande[,] hear and see [it] clearly[,] brief beautiful moment [of?] proximity. spend intermissions with Misia who judiciously tells me what I myself [have] perceived.'[14] Moreover, earlier that same month (January 6), inspired by a performance of Goethe's *Faust* at the Odéon, the idea of doing a Faust panel had taken hold of his thoughts.



Edgar Degas, *Ballet at the Paris Opera*, c. 1877, pastel. The Art Institute, Chicago.



Lucien Jusseaume's sets for *Pelléas and Mélisande* by Debussy, 1902, photograph. Private collection.

For *Le Petit Café*, which tells the story of a waiter who leads a secret life after suddenly coming into a large sum of money, he painted a more fashionable scene, one more in the style of his collector friends: witty, insouciant and bourgeois – in a word, 'brilliant'. In this composition, the audience watching the play is rendered in far more detail than the row of spectators in the Molière panel. The scene takes place 'in the present', in a smart restaurant. As Paul Jamot observes perceptively: 'In the centre, close to the footlights, two men in black evening dress are arguing. Two elegantly laid tables, one on the left, the other to the right, symmetrically display the ostentatious luxury, the barrenness and the ritual boredom of dinners that pair ambitious youths or unrepentant old men with heavily made-up, plumed women in low-cut dresses. Here, an eighty-year-old diplomat with stiff white side whiskers eats with steady, plodding dignity; the eyes of his young companion rove in search of entertainment, or at least of reasons for remaining patient… Monsieur Vuillard is diverting himself and diverting us by describing this scene as though documenting a failure of taste whose prompt demise one looks forward to. The skewed lines twist and twine together; amid the variegation of colours, the yellow of the nougat desert blends with the pink of the galantine in what could almost be edible architecture. This painting, which is both true to life and humorous, can be seen as a witty tribute to the kind of graceful simplicity that triumphs over such extravagance'.[15] Paul Jamot's remarks are important as well as amusing: he was one of the first critics to understand that Vuillard pokes fun at the society he laboured to depict; he enjoyed the attentions and hospitality of his patrons, who were kind as well as reasonably cultivated, but he remained clear-eyed about their spiritual and intellectual shallowness. In his own immediate circle, Romain Coolus and Tristan Bernard were of quite a different calibre to Jos Hessel and the Bernheim brothers.

For the two panels dividing the foyer's three tall windows overlooking the avenue Montaigne, Vuillard once again opted for the 'noble' register. Of the two paintings he produced, one of them depicts a scene from Debussy's *Pelléas et Mélisande*. While present-day productions of *Pelléas* incline to dinner jackets, *fin-de-siècle* costumes, workers' overalls or diving gear, Vuillard's composition remains, and always will remain, associated with the true Debussyist atmosphere. The scenery of *The Fountain of the Blind* is that of the première at the Opéra-Comique in 1902, which was used in every subsequent performance of the opera during the first decade of the century.[16] An inspired drudge at the Théâtre National de l'Opéra named Lucien Jusseaume[17] painted the original stage-sets (see ill.), and the visual solutions he devised were stunningly beautiful, as is obvious from the photographs of the première. Vuillard chose the especially famous scene (Act II, Scene one) in which Mélisande, against the advice of Pelléas, toys thoughtlessly with Golaud's ring over the ruined fountain.

'Pelléas: *What are you playing with?*
Mélisande: *The ring he gave me…*
Pelléas: *Do not play like that above such deep water.*
Mélisande: *I shan't, my hands are not trembling.*
Pelléas: *How it shines in the sun! Don't toss it so high!*'

It is the opera's one carefree moment – and it is the point where the plot suddenly races out of control. Of all these various dramatic performances, *Pelléas et Mélisande* is undoubtedly the one most suited to Vuillard's dreamy, melancholy disposition. The harmonies of his greyish-green palette recall the few details we know about Lugné-Poe's pioneering production of Maeterlinck's original *Pelléas* at the Théâtre des Bouffes-du-Nord in 1893, which Vuillard attended; the scenery of that performance, painted by Paul Vogel, blended purples with watery blues and greens in a murky light beamed down from overhead. In Vuillard's panel, the harmony between the blue costume worn by Pelléas, Mélisande's mauve dress and the somewhat melancholy lighting from above unify the whole in a range of colours that draws as much on Puvis de Chavannes as on the Symbolists, in yet another instance of Vuillard remaining loyal to his past.

Still, had one to choose between the two panels, one's choice might well be the more original, more colourful *Faust* (which recalls the lay-out of Mantegna's *Camera degli sposi* in the ducal palace in Mantua). Goethe's dramatic poem had recently been staged by André Antoine at the Odéon, in a French adaptation by Émile Vedel. Vuillard evidently employed a stage photograph published in the January 1913 issue of *Comœdia illustré* (see

ill.), showing Faust (played by M. Joubé) in the garden of Margarete (Mlle Sylvie). He draws on it for Faust's attitude as he stands gazing down at Margarete, and for the trees outlined against the sky in the background. However, the hero's striped tabard and the tall plume on Mephisto's hat are Vuillard's own personal touches.

But, in our opinion, the absolute masterpiece in the cycle is the extraordinary *Puppet Show* painted in a vertical kakemono-like format that brings to mind the *Bernstein Panels* (VII-515.1 to 515.4, VII-516.1 to 516.4) and the earlier *Public Gardens* (V-39.1 to 39.11). This format allowed Vuillard to concentrate a series of witty, colourful vignettes into a single narrow strip. On 1 March he noted in his journal: 'errand [on the] Champs-Élysées[,] Guignol [puppet show, the] right track'.[18] Three levels of play are superimposed here, starting at the bottom with the children gaping in wonder as they sit quietly in the foreground, one of them dressed as a Pierrot (one does not see his face, but one pictures him with his mouth open, enthralled with the show). Next comes the caricatured violinist who accompanies the performance on his fiddle. And, lastly, we see the two puppets, Guignol and Gnafron, wrangling at the top in front of a miniature stage set framed by a rich crimson curtain. Vuillard is at his most moving here, his most dazzling, so close is he to the world of childhood. We are fleetingly reminded of Chagall's panels for the Jewish Theatre in Moscow (1921): they too are artfully ingenuous and resonate with the rasp of shabby fiddles.

Completing this ensemble of panels are two overdoors, one of which is a tribute to Vuillard's long-standing friend Aurélien Lugné-Poe, who is seen trying on a red beard – the kind of beard Vuillard himself wore in the 1890s. Its companion piece shows a young woman; she is neither Lugné-Poe's wife Suzanne Després, nor Marthe Mellot, as has often been suggested, but one of the artist's models from the time, concerning whom all we know is that her name was Simone (see *Simone*, IX-114). These overdoors represent two fundamental aspects of the art of drama: greasepaint and illusionist trickery. Indeed, as Claude Roger-Marx memorably remarks, the entire series of decorative panels sets up a two-fold illusion. After observing that what Vuillard succeeds in best is the 'enclosed look', he goes on to state that 'any painting is of course a spectacle. But what we have here is the *spectacle of a spectacle*. And the artist's ingeniousness consists, not in giving us the illusion of life – that is the job of the actor and the director – but in making it clear that we are looking at a representation, a game that can only be played with the help of artificial contrivances under false lighting, in a fake setting, and with the collusion of confederates wearing make-up and disguises'.[19] All of the characters and situations depicted in Vuillard's theatre cycle are in fact guilty of duplicity and deception. Angélique is a *fausse ingénue*. The waiter Albert plays one role at night, another in the daytime. Mélisande is constantly lying (she actually wants to lose the ring) and Mephisto is the kind of friend who stabs you in the back. With only some exaggeration, it could be said that countless theatrical and operatic masterpieces are based on deception. Under the influence of the magic potion, Siegfried betrays Brunehilde's love by putting on the Tarnhelm; the lovers in *Così fan tutte* mutually deceive each other in the course of their day of folly. Vuillard's world is not as far removed as one might suppose from the concluding fugue in Verdi's clever Falstaff, *'Tutto nel mondo è burla'*.[20] Deception may be one of the themes unifying the whole cycle of Vuillard's panels, which concludes with a splendid coda, as it were: the compositions above the small loges, with their purple, pink and yellow floral decorations are a kind of quintessence of Vuillard's traditional world.[21]

The ensemble certainly has an elliptical message, for Vuillard (who closed his eyes to the coming of The First World War) wanted it to show *what he believed in*: the possibility of fusing the arts, the triumph of illusion, which changes human ponderousness into soap bubbles. His homage to the French comic tradition, to his *boulevard* friends, to the Symbolist theatre (for which he had worked so hard at the Théâtre de l'Œuvre alongside Lugné-Poe), to the puppet theatre (and its early enthusiasts, the Nabis) and, lastly, to the drama of Goethe, one of the greatest of Germans with Beethoven – they are what the political sphere is for Vuillard (as *At the Louvre*, *Comedy* and *Peace, Protector of the Muses* were to be at a later date). They are more quintessentially so than the references to 'great painting' in *The Library*. The Théâtre des Champs-Élysées commission gave him an opportunity to articulate his artistic credo through the distemper medium, by depicting the stage scenery he evokes in each panel as a representation within a representation. This is the Vuillard we love: witty, malleable, melancholy, and boldly in the forefront, though the age – we are in 1913 – inclined to *allegri barbari* and to the triumph of abstraction. The war would give him an even better opportunity to display his skills in the two latter currents.

[1] Verkade 1923, p. 94.
[2] E. V., Journal, II.6, fol. 13v.
[3] Ibid., II.5, fol. 12r.
[4] Ibid., fol. 18r.
[5] Ibid., fol. 15r.
[6] Ibid., 8 April 1912, II.6, fol. 6r.
[7] Ibid., 2 April 1912, fol. 3v.
[8] Jamot 1913, pp. 290-291.
[9] 'Dear Sir,/ You must have received a few days ago a plan of the surfaces we invited you to decorate in the foyer of the small theatre on Avenue Montaigne./ This is to confirm that we are very pleased to offer you the commission for this decoration for the amount of 10,000 francs, including the screen for concealing the entrance to the stage./ If this is convenient for you, we will stagger the payment of this sum as follows: 1° – 3,000 Frs. on delivery of the maquettes/ 2° – 4,000 [Frs.] as you undertake the full-scale execution/ 3° – after the installation.\ Deadline for delivery no later than 15 December next./ Kindly confirm your acceptance of the above conditions. Respectfully yours,\ The Deputy Director' (archives of the Théâtre des Champs-Élysées). The author wishes to express his gratitude to Monsieur Pélissier, the theatre's current director, for having supplied him with a copy of this document.
[10] E. V., Journal, 2 and 3 April 1913, II.6, loose leaf pasted in following fol. 64.
[11] Ibid., II.6, fol. 65v.
[12] Ibid., 30 Oct. 1912, II.6, fol. 40r.
[13] Ibid., 5 Nov. 1912, fol. 41v.
[14] Ibid., II.6. fol. 57r. Misia writes beautifully about her extravagant passion for *Pelléas* from the very first performance she attended: 'I now prefer to hear only fragments of the work, over the radio, for example. Hearing the whole thing I find almost unbearable, it is too much youth coming back in a single gust'. Sert 1952, p. 42.
[15] Jamot 1913, pp. 292-293.
[16] It figured as well on the 20-franc 'Debussy' French bank notes issued in the 1980s.
[17] Jusseaume was forgotten after The First World War and committed suicide in 1925.
[18] E. V., Journal, 1 March 1913, II.6, fol. 61v.
[19] Roger-Marx 1946a, p. 153.
[20] 'Everything in the world is a deception.'
[21] 29 March 1913: 'Saturday 29[th]. Charm. Flower market [at the [H]alles. Studio[,] paint flowers feverishly' (E. V., Journal, II.6, loose sheet following fol. 65).



IX-222

IX-222
Concert, Salle Gaveau

c. 1914
Glue-based distemper on paper, mounted on canvas, 75 × 105 cm
Stamp 1, lower right
Private collection, Paris

Provenance: Artist's studio – Jacques Blot, Paris – Galerie Hopkins-Thomas, Paris – Private collection, Paris.

Exhibitions: Paris, Charpentier, April-June 1943, no. 223 (ill.); 1948 (not in cat.) – Basle, Kunsthalle, 1949, no. 223 – St. Tropez-Lausanne, 2000-01, no. 74, p. 126 (col. ill.).

Bibliography: Roger-Marx 1946a, p. 80.

Description: *A violinist in an orange dress performing in front of an orchestra. In the foreground are several rows of softly lit silhouettes of concert-goers, and, forming a neat pink patch in particular, the bare shoulders of a woman in a low-cut dress. Pale-green harmony of the concert hall, with a delicate play of lights and highlights.* (JS)

A famous violinist in her day, Hélène Morhange married Jacques Jourdan, who died in 1916. She subsequently became the friend of the painter Luc-Albert Moreau and, like Bolette Natanson, belonged to Dunoyer de Segonzac's circle.

IX-223.1 and IX-223.2
Place Saint-Augustin

1912-13; reworked in 1919

Common provenance: Purchased from the artist by Bernheim-Jeune, Paris, 15 Dec. 1913, 8,000 F – Jos Hessel, Paris, 15 Oct. 1918, 8,000 F – Dr Henri Vaquez, Paris, c. 1920.

Common exhibitions: Paris, Bernheim-Jeune, 1913, nos. 6-7 – Paris, Druet, 1931, no. 101 – Paris, Musée des Arts Décoratifs, 1938, nos. 150-151.

Common bibliography: Segard 1914, p. 322 – Salomon 1945, pp. 38 (ill.), 40 – Chastel 1946, pp. 76-77 (ill.), 90 – Roger-Marx 1946a, pp. 140-141, 157, 163 (ill.), 188, 221; 1948c, pp. 15, 21, pl. 39 – Salomon 1961, pp. 120-121 (ill.); 1968, pp. 21, 130-131 (ill.) – Thomson 1988, pp. 104, 108, col. pl. 98-99.

IX-223.1
The Little Carts in June. The Seltzer Bottle

1912-13
Glue-based distemper on paper, mounted on canvas, 156 × 193 cm
Signed, lower right: *E Vuillard*
Private collection, London

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20125, *Les Petites Voitures en juin. Le siphon*), 15 Dec. 1913, 4,000 F – Jos Hessel, Paris, 15 Oct. 1918, 4,000 F – Dr Henri Vaquez, Paris, c. 1920 – André Goldet, Paris, c. 1938 – Private collection, London.

Exhibitions: [See common exhibitions] – Paris, Musée des Arts Décoratifs, 1938, no. 151 [*La Place Saint-Augustin*] – Chicago-New York, 2001, no. 81, p. 240 (col. ill.).

Bibliography: [See common bibliography] – *L'Art vivant*, no. 221, May 1938, p. 25 (ill.) – Schweicher 1949, pp. 59, 72, 83 – Hahnloser-Ingold 1990, p. 201 (col. ill.) – Groom 2001, pp. 240 (col. ill.), 241-242.

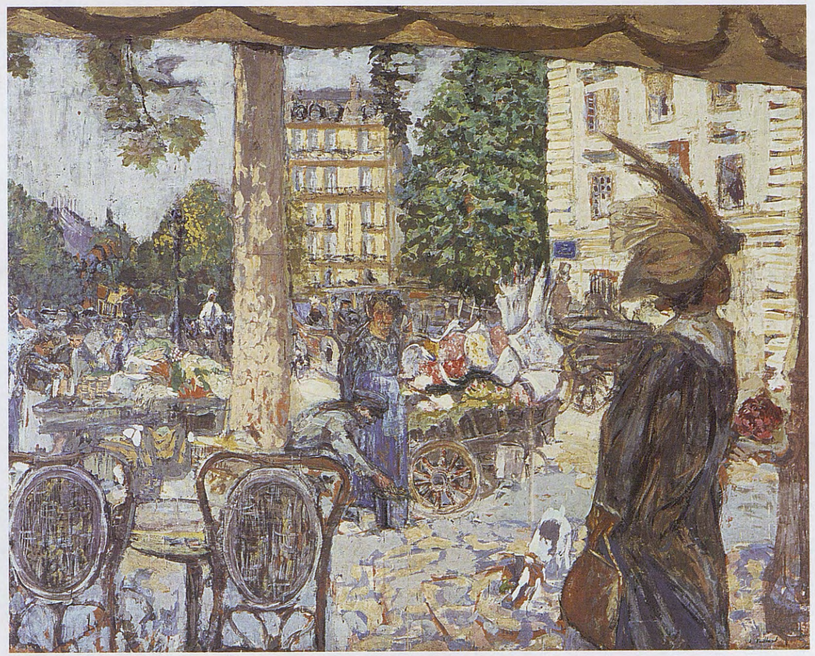
IX-223.2
The Little Carts in June. Woman with a Bunch of Roses

1912-13
Glue-based distemper on paper, 154.9 × 194.3 cm
Signed, lower right: *E Vuillard*
The Minneapolis Institute of Arts, Minneapolis (Minnesota),
Acc. No. 61.36.18

Provenance: Purchased from the artist by Bernheim-Jeune, Paris (stock no. 20126, *Les Petites Voitures en juin, la femme au bouquet de roses*), 15 Dec. 1913,



IX-223.1



IX-223.2

4,000 F – Jos Hessel, Paris, 15 Oct. 1918, 4,000 F – Dr Henri Vaquez, Paris, c. 1920 – Rosenberg and Stiebel, New York – Putnam Dana McMillan, Orono (Minnesota), 1951 – McMillan bequest to the Minneapolis Institute of Arts, 1961.

Exhibitions: [See common exhibitions] – Brussels, Palais des Beaux-Arts, 1938, no. 93 – Paris, Musée des Arts Décoratifs, 1938, no. 150 [*Voiture des quatre-saisons, place Saint-Augustin*] – Minneapolis, Institute of Arts, 1962, p. 149 (ill.).

Bibliography: [See common bibliography] – Dorr III, 1961, pp. 32-33 (ill.) – Minneapolis 1962, pp. 27, 29 (col. ill.) – *The Connoisseur Yearbook 1963*, London, 1963, p. 48, col. fig. 3– Minneapolis 1971, no. 179, pp. 336, 337 (ill.).

These panels are not commissioned works.[1] In the spring of 1912 Vuillard spent happy moments on the place Saint-Augustin, a typically haussmannian intersection of four streets and avenues (the rue de la Pépinière, the boulevard Haussmann, the rue de la Boétie and the boulevard Malesherbes, where his studio was located). '[S]topped [by] place St. Augustin. [S]ketched. June painting in pink, elated. [E]arly lunch [at] rue de Calais. [W]ent to studio, still elated [over?] pastel project.'[2] He set to work on the panels, and returned to them repeatedly between May and July 1912. Initially, he may have contemplated making them into a screen; then, on 25 May, he was suddenly given the very large commission for the Comédie des Champs-Élysées' (XI-221.1 to XI-221.10), which was to remain the main focus of his work until early the next year. The *Place Saint-Augustin* compositions were put in abeyance, and only about a year later did he go back to them ('urge to return to place Saint-Augustin',[3] he wrote in the spring of 1913). The completed diptych was publicly presented in the large Vuillard show at the Bernheim-Jeune gallery in December 1913, when it was bought by Josse and Gaston Bernheim, who subsequently sold it to Jos Hessel in October 1918. The latter sent it back to Vuillard in 1919, to allow him to proceed with his by now habitual retouching.

Gloria Groom is right to compare the two panels to Caillebotte's *Paris Street; Rainy Day*[4] (for the receding perspective of the avenues) and to Degas' *Place de la Concorde*.[5] Claude Roger-Marx, too, remarks on the 'lay-outs that Degas would have loved',[6] and notes the moist, characteristically Parisian light. To be sure, visual references to Caillebotte and Degas were nothing particularly new in 1912-13, and Vuillard was to show a good deal more originality in his Bois-Lurette and Théâtre des Champs-Élysées decorative projects. But what strikes one most about the *Place Saint-Augustin* diptych is the apparition of new fashions (the plumed hats) and the fact that items commonly found in all Parisian cafés (the seltzer bottle, the awning, the wicker chairs) are elevated, as it were, to the rank of protagonists in a drama; moreover, one sees in the background one of the new 'motor trams' that were by then a daily sight in the streets of Paris. Vuillard's ensemble is treated far less frontally than Bonnard's *Place de Clichy*,[7] which is of course the work one compares it to first: Bonnard's painting is essentially a 'frieze with passers-by' in the foreground. Nor can it be denied that *Place de Clichy* has a stunning luminousness one would be hard put to find in Vuillard. This, however, does not seem to have dampened Claude Roger-Marx's enthusiasm for the latter's diptych of Parisian life: 'Far from looking cluttered, the canvas breathes at its centre, thanks to the kind of exquisite empty spaces that Vuillard was so fond of, the silent pauses, the voids compounded of particularly soft greys, of tones so ashlike that only the sky of Paris combined with the colour of the pavement could have produced such a miracle'.[8]

[1] Jacques Salomon was mistaken when he stated that they were painted for Dr Vaquez.
[2] E. V., Journal, 30 May 1912, II.6, fol. 15r.
[3] Ibid., 12 April 1913, II.6, fol. 66r.
[4] Gustave Caillebotte, *Paris Street; Rainy Day*, 1877, oil on canvas, 212 × 276 cm. The Art Institute, Chicago.
[5] Edgar Degas, *Place de la Concorde*, c. 1875, oil on canvas, 79 × 118 cm. Krebs Collection, the Hermitage, St. Petersburg.
[6] Roger-Marx 1946a, p. 142.
[7] Pierre Bonnard, *Place de Clichy*, 1912, oil on canvas, 139 × 205 cm. Musée de Beaux-Arts, Besançon
[8] Roger-Marx 1946a, p. 141.

IX-224
Princesse Marthe Bibesco

1912; reworked in 1919
Oil on canvas, mounted on cradled panel, 112 × 81 cm
Signed, lower right: *E Vuillard*
Museu de Arte de São Paulo, São Paulo (Brazil)

Provenance: Commissioned from the artist by Emmanuel Bibesco, cousin of Princesse Marthe, 17 Dec. 1912 – Wildenstein, New York – Museu de Arte de São Paulo, São Paulo, 1958.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 13 [*Intérieur à la tombée du jour*] – London, Wildenstein, summer 1948, no. 17 – Düsseldorf, Kunsthalle, 1954, no. 87 – London, Tate Gallery, June-August 1954, no. 67 – Milan, Palazzo Reale, 1954-55, no. 91 (ill.) – New York, The Metropolitan Museum of Art, 1957, no. 67 (ill.) – Shinjuko-Hiroshima-Kobe, 1985-86, p. 136 – Martigny, Gianadda, 1988, pp. 256-257 (col. ill.).

Bibliography: Barilli 1967c, p. 135 (col. ill.) – Negri 1970, col. pl. 43 – Marinelli 1972, p. 27, col. fig. 15 – São Paulo 1973, pp. 104-105 (col. ill.) – Prat 1983, p. 47, col. fig. 2.

Description: *A full-face portrayal of Marthe Bibesco seated on a day-bed, with her hands clasped and one elbow resting on the side of the couch, in a lamp-lit drawing-room reflected in the mirrors of the door at her back. Harmony in green.* (JS)

The wife of Prince Georges Bibesco, and a cousin of Emmanuel and Antoine Bibesco, Marthe Bibesco (1886-1973) had been noticed in childhood by the queen of Rumania, Carmen Silva. Her ambition was to follow in the footseteps of Anna de Noailles (another cousin) and become a writer. Marcel Proust admired her unreservedly: 'You are a perfect writer, *Princesse*, which is nothing to sneeze at considering that by writer one means, as you do, a congeries of so many artists, a writer, a perfumer, a decorator, a musician, a sculptor, a poet'.[1] Vuillard may well have met Proust at one of the princess's salons. Paul Valéry, beguiled by her charm, dedicated a fawning quatrain to her:

'À votre doigt jamais rebelle
Le perroquet me fasse écho
Quand je dis que vous êtes belle,
Belle confrère Bibesco'.[2]

A leading figure in Parisian society, dressed by the couturier Paul Poiret and portrayed several times by the fashionable turn-of-the-century society portraitist Giovanni Boldini – one of his portraits, familiarly known as *The Airplane* (see ill.) infuriated her husband – Marthe Bibesco had Vuillard genuinely in thrall: 'afternoon sitting at Princesse Bibesco's [,] delightful sitting, literary chit-chat, astonishing cultivated'.[3] The composition in question gave him no particular satisfaction, however, even



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after considerable reworking in March 1919: 'afternoon[,] poor work[,] het-up over the portrait of Princesse Bibesco[,] beastly matter of the likeness, got into a stew'.[4] Small wonder, given that the princess herself once declared: 'I have always detested sitting for a portrait, even for Vuillard'.[5] The portrait listed here is chiefly interesting for the handsome reflection in the mirrored door, affording a deeper glimpse of the Bibescos' apartment at 71 rue du Faubourg-Saint-Honoré, a few steps from the place Beauvau. The sheen of the dark-red fabric covering the couch and the arm-chair imparts a shimmering pink that dominates the entire painting. Vuillard already verges here on his late manner, which achieves its full splendour in the complex portrait of Madame Javal (1931, XII-88).



Giovanni Boldini, *Princesse Marthe Bibesco*, 1911, oil on canvas. Private collection.

[1] Marcel Proust, *Correspondance générale*, t. IX, p. 245.
[2] 'At your never rebellious finger
May the parrot return an echo
When I say there is no-one lovelier
Than my lovely colleague Bibesco.' Cited by Ghislain de Diesbach, *Marthe, Princesse Bibesco*, Perrin, Paris, 1997, p. 351.
[3] E. V., Journal, 23 Jan. 1913, II.6, fol. 56v.
[4] Ibid., 27 March 1919, III.4, 47v.
[5] Quoted by Ghislain de Diesbach, *op. cit.*, p. 560.



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IX-225
The Surgeons (study)

1913
Pastel on paper, 104 × 94 cm
Stamp 1, lower right
Art market, London

Provenance: Artist's studio – Private collection – JPL Fine Arts then Neffe-Degandt Fine Art, its successor, London.

Exhibitions: Milan, Palazzo Reale, 1959, no. 98 – Albi, Musée Toulouse-Lautrec, 1960, no. 99 – Melbourne-Sydney, 1985, no. 43 (ill.) – Lausanne, Vallotton, 1989, no. 34 – Glasgow, Hardie, 1990, no. 25 – Salzburg-London, 1991, no. 41 (col. ill.).

IX-226
The Surgeons

1912-13; reworked in 1925 and 1937
Glue-based distemper on paper, heightened in pastel, mounted on canvas,
158 × 227 cm
Signed, lower right: *E. Vuillard*
Private collection

Provenance: Commissioned from the artist by Dr Antonin Gosset, Paris – Private collection, United States – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 12 [*Les Chirurgiens*] – Edinburgh, Royal Scottish Academy, 1948, no. 96 – London, Wildenstein, June 1948, no. 35 – Paris, Charpentier, 1948, no. 74 – Cleveland-New York, 1954, pp. 88 (ill.), 103.

Bibliography: Salomon 1945, pp. 65 (ill.), 66 – Roger-Marx 1946a, pp. 79-80, 164 (ill.); 1946b, p. 371; 1948b, n.p. (ill.) – Chastel 1951, p. 29 (ill.) – Salomon 1953, p. 81 – Ritchie 1954, p. 26 – Salomon 1968, p. 26 – Dunstan 1973, p. 74 – Vaillant 1974, pp. 156-157 – Cogeval 1993b, p. 107.

Born in Fécamp in 1872, Dr Antonin Gosset a kidney and ureter specialist depicted here, was elected to the Académie des Sciences in 1934. He operated in two locations, one of them being the hospital on the rue Antoine-Chantin, which had been set up along the lines of modern German hospitals. Here he succeeded in gaining acceptance for the idea of a hospital open to 'all classes'. He also operated at a clinic in the rue Georges-Bizet in the sixteenth *arrondissement*. A fashionable surgeon, Gosset had his portrait painted by Marie Laurencin (1929) and was sculpted by Raymond Duchamp-Villon. An amusing passage in the memoirs of Annette Vaillant relates her being operated on by Dr Gosset for appendicitis: 'I had never had any stomach aches or presented any of the [usual] symptoms, but I had to go under the knife anyway. As for my little sister, they would wait and see. That year – 1912 – Vuillard was working on a large picture, *Doctor Gosset Operating*. Surrounded by assistants and nurses, Antonin Gosset, standing or, rather, bent over his work, is recognisable from the back, thanks to his tall stature and to the deeply coloured nape of his neck.[1] With a black goatee and canvas cap, the anaesthetist holds a mask over the sleeping patient… Gosset was at the time breaking his own speed record for appendicitis operations. The anaesthetist in Vuillard's painting – a picture I was only to see later – was the very aptly named Docteur Bourreau ['Executioner']; he approached me in his white cap and black beard, and gagged me with chloroform. Grand organs started booming in my head; I couldn't breathe; I struggled, trying vainly to scream; I was suffocating…'

Vuillard began the first version of this painting at the same time as his portraits of the Kapferer brothers and of Théodore Duret. The result could not be more different. From his arrival at the Hôpital Antoine-Chantin, Vuillard was fascinated by a world about which he knew nothing: 'M[adam]e Gosset



Dr Gosset operating, c. 1912; anonymous photograph. Private collection.

takes me to the hospital. Gosset operating. [V]ery powerful impression'.[2] And on 19 June: 'morning [at the] Gosset hospital. Huge crowd [in the?] operating room'.[3] Just as he would later be impressed by the din in the munitions factory at Oullins – or, let us say, just as he always enjoyed watching a spectacle from the wings – Vuillard was fascinated by the methodical bustle in an operating theatre. Dr Gosset's professionalism and skill impressed him all the more keenly as he was redoubling his own efforts to work accurately and methodically; to make his painting as incisive as a scalpel, yet subtly choreographed, with sharp observation verging on analysis. The surgical operation depicted here is his metaphor for the artist's *métier* – one he passionately believed in – and it is in this representation within a representation that the composition's genius lies.

Vuillard went back to it the following year,



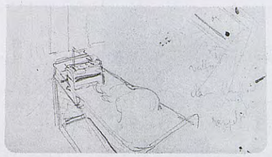
E. V., preparatory drawing for *The Surgeons*, graphite on paper, 14 x 8 cm. Private collection.

noting on 16 May 1913: 'at Gosset's Chantin [hospital], decide on my subject[,] the three large figures plus perhaps one other[,] with the patient being carried [off?]. [S]tudio trial, enlarge subject[,] movement of the women to



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the left'.[4] The numerous sketches (see ill.) he produced in the hospital set forth the violence and apparent confusion of the painting, as a prelude to the rhythmic choreography of the surgeon and his assistants gathering round the patient like vultures. An unpublished, anonymous photograph (see ill.)[5] presents most of the figures in the composition with their relative positions around the operating table: Dr Gosset at the centre, with his faun-like face; the anaesthetist Bourreau seated to his right; Dr Jean Berger – the figure who turns his back to us in the painting – in the foreground left. Several of the sketches testify to Vuillard's



E. V., preparatory drawing for *The Surgeons*, graphite on paper, 8 x 14cm. Private collection.



First state.

obsession with rendering the anaesthetist's brutal gesture while a number of onlookers frame the scene on the right, mute with admiration at what is essentially a modern version of the anatomy lesson, that standard motif of seventeenth-century painting. The nurse in the background looks like she is dancing and beating on a tambourine – an improbable bacchante[6] astray in a murky white atmosphere pervaded with the odor of chloroform. (Vuillard, incidentally, reported in his Journal for 6 June 1913: 'rue A. Chantin, last session of the season. [D]ecided to use chloroform'.[7]).

In its sketch version, *The Surgeons* was presented at the Vuillard exhibition in the Bernheim-Jeune gallery in December 1913, along with a selection of the Bois-Lurette and Comédie des Champs-Élysées panels. The artist's friend of long standing, Dr Henry Vaquez, visited the exhibition and wrote to him on 24 December 1913: 'You have produced panels that are altogether remarkable; this makes me start to worry about my own panels, which I thought were superior to everything else. Your surgery panel seems a little masterpiece, even in its present state… They told me at Bernheim's that it isn't for sale. Is this correct?'.[8]

This 'conversation piece with a surgical operation' is striking because once again we have a picture that appears to be viewed through a fisheye lens. In his recasting of the composition, almost certainly painted in 1925, Vuillard moved the trolley bearing the surgical instruments over to one side so that the dish for spent compresses, looks crazily tilted

towards us. The picture space has a degree of ambiguity seldom encountered in Vuillard; the trolley on the left appears to be standing on a sort of tiled podium – unless what we are seeing is the floor itself exaggeratedly inclined towards the back (this does not occur in the first version of the painting, which is more like



E. V., preparatory drawing for *The Surgeons*, graphite on paper, 11 x 17.8 cm. Private collection.

one of the preparatory drawings – see ill.). The patient's body is inordinately elongated. The head is lower than the body, which was standard practice in the early days of modern anaesthiology. The composition is dominated by a certain tension and Vuillard succeeds in rendering the idea of a kind of empery of white, a white tainted by every shade of yellow and grey. As Claude Roger-Marx so brilliantly observes: 'In this "anatomy lesson", what appealed to Vuillard in the first instance was the delicate relationships between so many different whites – the headgear, the doctors' and nurses' coats, the aprons, the sheets, the towels, the glossy walls, the nickel-plated instruments, the glass compress jars, the transparency of which is stunning; it was the lightness of the shadows, the quality of the hands and faces bathed in an aseptic atmosphere. All participants are like so many draped statues in a great white silence filled with tragic overtones, though death is not evoked here, as it is in Rembrandt, nor is blood.'[9]



Christian Schad, *The Operation*, 1929, oil on canvas. Städtische Galerie im Lenbachhaus, Munich.

When it comes to depicting the sublime and the pathetic in modern workaday life, Vuillard has no equal. Only Christian Schad dared tread this dangerous ground in his *The Operation* (see ill.). It is because of his raw, abrasive *Surgeons*, among other compositions, that Vuillard remains one of the twentieth-century masters.

[1] Annette Vaillant is mistaken: Antonin Gosset stands behind the patient, holding a pair of forceps in his raised hand.
[2] E. V., Journal, 15 May 1912, II.6, 11v.
[3] Ibid., II. 18v.
[4] Ibid., II. 67v.
[5] The author wishes to thank the sitter's family for having lent him the photograph.
[6] From 1900, E. V. carted from studio to studio a plaster cast of the *Victory* from the temple of Athena Nike. It can be seen installed on the wall of the rue Truffaut in a photograph of the artist's brother, Alexandre, in officer's uniform.
[7] E. V., Journal, II.6, fol. 70r.
[8] Letter from Dr Henry Vaquez to E. V., 24 Dec. 1913, Salomon archives.
[9] Roger-Marx 1946a, p. 80.

IX-227
Senator Heinrich Roscher

1913
Oil on canvas, 100 × 82 cm
Signed and dated, lower left:
E Vuillard / 1913
Hamburger Kunsthalle, Hamburg (Germany), Inv. 1573

Provenance: Commissioned from the artist by Alfred Lichtwark for the Hamburger Kunsthalle, 1913.

Exhibition: Hamburg-Frankfurt-Zurich, 1964, no. 65 (ill.).

Bibliography: Lichtwark 1920, p. 427; 1924, p. 494 – Hamburg 1927, no. 1573 – Alazard 1930, pp. 103 (ill.), 105 – Besson 1934b, fig. 21 – Salomon 1945, p. 100 – Chastel 1946, pp. 81 (ill.), 92 – Roger-Marx 1946a, p. 91 – Lichtwark 1952, p. 138 – Heise 1955, p. 59 – Luft 1957 p. 2 (ill.) – Hentzen 1960, pp. 24, 47(ill.).

Heinrich Roscher (1838-1929) was an art dealer and a member of the Hamburg Parliament. Elected senator in 1888, he chaired the town's department of finances from 1908-09. Alfred Lichtwark, the director of the Hamburg Kunsthalle, commissioned this portrait for his museum during a trip to Germany by Vuillard and Bonnard at the invitation of the local authorities (9 to 30 June 1913). Vuillard paid a 'visit to [his] sitter, M. Rocher [sic]' on 12 June.[1] On 15 June, he noted: 'in good form for sitting[,] evening in disarray'.[2] Concerning this austere painting, it is worth hearing what Claude Roger-Marx has to say: '*Vuillard and the elderly* – a study ought to be devoted to this particularly unusual aspect of his work, showing that every time he pieces together the appearance of a man



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Pierre Bonnard, *Portrait of Geheimrat Franz Stuhlmann*, 1913, oil on canvas. Hamburger Kunsthalle, Hamburg.

or woman unburdened of all the reflections, tumult and contradictions of youth, it is thanks to an immediate feeling of sympathy, even in the presence of sitters he was hardly acquainted with, as in the case of *Senator Rosen* [sic] (1913) sitting slightly back in his armchair, with close-cropped hair, a determined look and a pince-nez in his listless hand'. Lichtwark also commissioned a portrait of Geheimrat [counsellor] Franz Stuhlmann from Bonnard (see ill.), which is about as dull as his friend Vuillard's portrait of Senator Roscher.

[1] E. V., Journal, II.6, fol. 70v.
[2] Ibid.

IX-228
Portrait of Madame Gosset at the Grand Hôtel, Cabourg

1913
Oil on canvas, 130 × 100 cm
Signed and dated, lower left:
E Vuillard 1913
Private collection

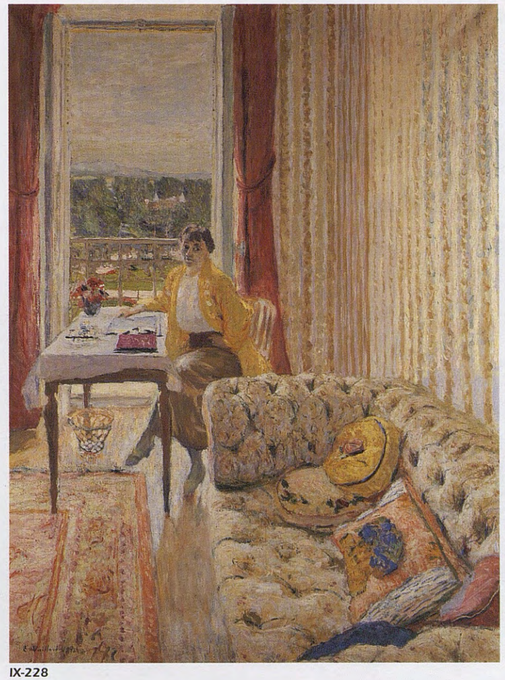
Provenance: Commissioned from the artist by Mme Antonin Gosset, Paris, 16 July 1913 – Private collection.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 14 [*La Chambre au papier argenté*] – Edinburgh, Royal Scottish Academy, 1948, no. 97 – London, Wildenstein, June 1948, no. 34 – Paris, Charpentier, 1948, no. 64.

Bibliography: Salomon 1953, p. 100 – Vaillant 1974, pp. 190, 193.

Concerning the portrait of Madame Gosset (née Mania Gorowitz), which Vuillard worked on between 16 June and 10 August 1913, Annette Vaillant recalls a priceless anecdote: 'Dr Gosset's wife Mania Gosset – as a young Russian student, she had met her husband while studying medicine in Paris at the same time as him – installed herself at the Grand Hôtel in Cabourg in July-August 1913, where Vuillard painted her portrait in a large sunny room overlooking the casino gardens. As for Marcel Proust, he was cloistered in his apartment on the top floor overlooking the sea, during that last summer of peace, toiling away at *À la Recherche*.[1]
'Following Madame Gosset's departure, Vuillard finished his portrait of her at La Divette. He agreed to let our family friends come and view it. […] The painting stood on the floor, propped against the wall. To me it seemed luminous. Madame Gosset was on the far right, seated on a couch and leaning against a daffodil-yellow cushion. […] I was taking in all these details when Presto, the stupid white Pomeranian which never left its mistress, Madame Aron, cocked a leg and anointed the portrait. There was a second of panic while Monsieur Vuillard, who had turned scarlet, bellowed a terrible oath… And in total disarray, we all went back downstairs, including Madame Aron in tears, with her loathsome dog'.[2]
Although not the most consummate of Vuillard's works, this portrait nevertheless did not deserve this indignity. On 22 July 1913,[3] he noted: 'Difficult sitting with Madame Gosset, trouble placing the figure in the setting, worked feverishly'; then, a few days later: 'went to Madame Gosset[, found her?] inattentive, last sitting; irked not to find cushions'.[4] These seem to preen themselves in the foreground here, almost stealing the limelight from the sitter.

[1] Vaillant 1974, p. 190.
[2] Ibid., p. 193.
[3] E. V., Journal, II.7, fol. 1v.
[4] Ibid., 5 August 1913, II.7, fol. 3r.



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IX-229

IX-229
Portrait of Madame Georges Bernheim (study)

1913
Pastel on paper, 71 × 56 cm
Stamp 1, lower right
Private collection, Switzerland

Provenance: Artist's studio – JPL Fine Arts, London – Private collection, Switzerland.

Exhibition: London, JPL, 1981, no. 48 (col. ill.).

Description: *A quick sketch touched up with blue on the sitter's garment, with some yellow in the background.* (JS)

IX-230
Madame Georges Bernheim

1913
Oil on canvas, 131 × 115.5 cm
Signed, lower right: *E. Vuillard*
Private collection, United States

Provenance: Commissioned from the artist by Georges Bernheim, Paris, 1913 – Museum of Art, Toledo (Ohio), 1931 – Museum sale, after 1939 – Sam Salz, New York – Robert B. Mayer, Chicago – The Robert B. Mayer Family Collection, Chicago (Illinois) – Private collection, United States.

Exhibitions: Paris, Bernheim-Jeune, 1913, no. 16 – Toledo, Museum of Art, 1937, no. 45.

Bibliography: Godwin 1939, pp. 232, 233 (ill.).

Description: *The composition (which is no more than the haphazard arrangement of a room), the attire of the sitter, the furniture, the ornaments, the sombre, heavy colours – everything here recalls the 'mauve decade'. The technique is essentially an Impressionist one adapted to Vuillard's specific needs.* (JS)

The sitter was married to an art dealer named Bernheim – like the celebrated brothers – who ran a gallery in the rue du Faubourg-Saint-Honoré called the Galerie Barbazanges. Alice Bernheim was burdened with the nickname 'the blue fly' because of her strange eyes. They appear to have given Vuillard, who worked on her portrait from 31 October to 13 December 1913, a good deal of trouble. The disconcertingly exaggerated depth of focus distracts one somewhat from the pensive attitude of the sitter on the large Biedermeier couch.



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IX-231

IX-231
Portrait of Marcelle Aron (sketch I)

1913
Glue-based distemper on paper, mounted on canvas, 129 × 111 cm
Stamp 1, lower right
Current whereabouts unknown

Provenance: Artist's studio – Georges Maratier, Paris, 1943 – Sale, Hôtel Rameau, Versailles, 3 March 1963, lot 127 – Galerie Urban, Paris – Sale, Christie's, London, 6 Dec. 1963, lot 120 (ill.) – Brook Street Gallery, London – Sale, Christie's, London, 27 March 1973, lot 12 (ill.), bought in – Sale, Galerie des Chevau-Légers, Versailles, 25 June 1974, lot 90 (col. ill.), bought in – Sale, Sotheby's, London, 16 April 1975, lot 66 (ill.), bought in – Weintraub Gallery, New York – William Kennedy, New York – Wendell Cherry, Louisville (Kentucky) – Sale, Sotheby's, New York, 11 Nov. 1987, lot 60 (col. ill.), bought in – Sale, Hôtel Drouot, Paris, 20 Nov. 1988, lot 66 (col. ill.) – Galerie Matignon, Paris – Sale, Drouot-Montaigne, Paris, 26 Nov. 1993, lot 20 (col. ill.) – Current whereabouts unknown.

Exhibitions: Paris, Maratier, 1943, no. 73 – Munich, Kunstverein, 1959, no. 47 (ill.).

Bibliography: *The Burlington Magazine* 105, no. 728, Nov. 1963, p. II (ill.).

Description: *A full-face portrait of the model under electric light, seated on a chair in front of a window. Pink and yellow highlights on her light-coloured dress. Two carnations poke their heads out on the far left edge of the frame. Grey-blue curtains in the background.* (JS)

IX-232
Portrait of Marcelle Aron (sketch II)

1913
Glue-based distemper on paper,
164 × 151 cm
Stamp 1, lower left
Private collection

Provenance: Artist's studio – Private collection.



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IX-233
Portrait of Marcelle Aron

1913-14
Glue-based distemper on canvas,
181.3 × 156.5 cm
Signed and dated, lower left:
E Vuillard / 1914
The Museum of Fine Arts, Houston (Texas), 95.222

Provenance: Commissioned from the artist by Marcelle Aron and Tristan Bernard, Paris – Édouard Jonas, Paris, c. 1950 – E. J. Van Wisselingh, Amsterdam, 1955 – Knoedler, New York, after 1958 – Huntington Hartford (The Gallery of Modern Art), New York, 1964 – Hartford sale, Sotheby's, New York, 10 March 1971, lot 34 (col. ill.) – Alice Hanszen, Houston; private collection, San Antonio (Texas); Alice C. Simkins – Simkins gift in memory of Alice Nicholson Hanszen to the Museum of Fine Arts, Houston, 1995.

Exhibitions: Paris, Musée des Arts Décoratifs, 1938, no. 153 – Amsterdam, Van Wisselingh, 1955, no. 37 (ill.); 1958, no. 42 (ill.) – San Antonio, Marion Koogler McNay Art Museum, 1988 – San Antonio, Museum of Art, 1995, no. 52.

Bibliography: Chastel 1946, p. 116 – Roger-Marx 1946a, pp. 91, 188 – Salomon 1953, p. 34 – Preston 1964, p. 245 (col. ill.), fig. VI.

The scene is set in the conservatory of Marcelle Aron's apartment at 167 boulevard Malesherbes. She lived on the ground floor and Tristan Bernard would call on her every day, between 1907 and 1910, bearing a box of miniature lead horses from the P.P.C.[1] (Pur Plomb Club,[2] of which Vuillard and Lucy were also members). Marcelle wears a copy of a dress made for Marthe Mellot by the fashion designer Décrolle. At her side on the couch is the 'stupid white' Pomeranian, Presto (see note to the *Portrait of Madame Gosset at the Grand Hôtel, Cabourg*, IX-228).[3] The artist's numerous sketches show that he initially contemplated presenting Marcelle Aron alone on the couch, but was dissatisfied with the position of her hands; not holding a grudge against the animal,[4] he subsequently insisted on settling it next to her on the couch, to give her a more informal pose. He amuses himself here by employing the rawest of tones in what, according to Claude Roger-Marx,[5] is his first major portrait in distemper. The mauve and soft green of the trellis lining the walls – it could almost be a décor by Maurice Denis – brings out the loud blue of the Biedermeier couch. The effect of sharply receding space in the mirror is underlined by the false perspective of the green trellis-like pattern on the reflected window; the picture space appears to be swallowed up and refracted within this motif. As a result, Madame Aron's modest conservatory begins to look like a kaleidoscopic palace verging on vulgarity. Perhaps that is why the yellow tulips in the forground left (where they partly conceal the drama review, *Comœdia*) appear to yelp in distress ('enormous flowers[,] tulips[,] in the foreground'.[6]); and why Vuillard uses the finest pink on his palette to put a blush on his sitter's cheeks, as if she were overwhelmed by the kitsch of her own interior.



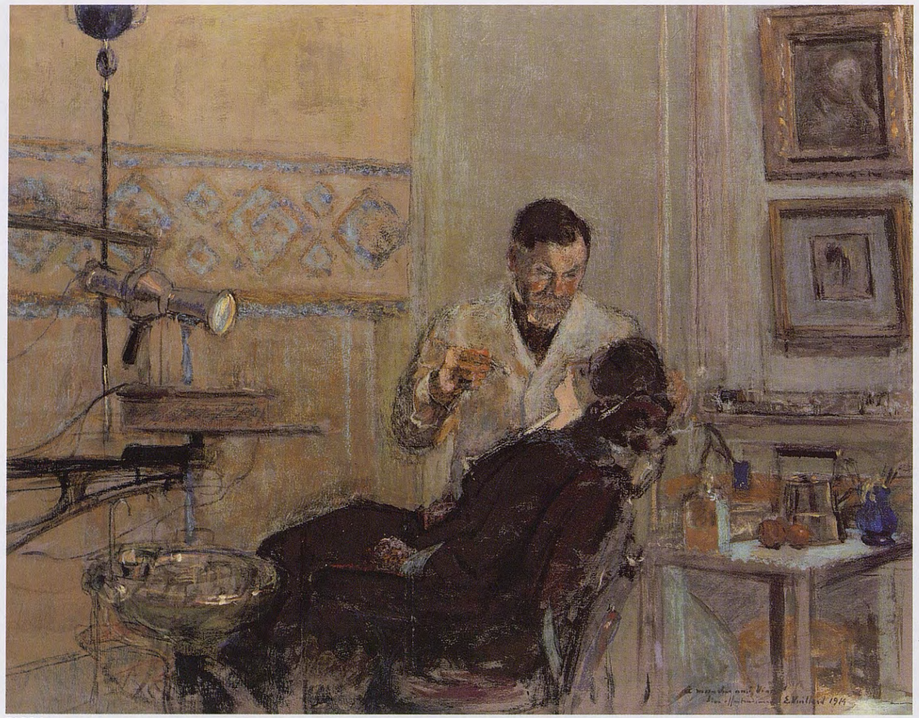
E. V., preparatory drawing for the *Portrait of Marcelle Aron*, graphite on paper, 13.4 x 12.6 cm. Private collection.



E. V., preparatory drawing for the *Portrait of Marcelle Aron*, graphite on paper, 11 x 16 cm. Private collection.

In one of the preliminary distemper sketches (IX-232) for this composition, which appears to have been painted from a vantage-point more directly opposite the sitter, we see a figure in the mirror. It is probably André Picard, a dramatist in Tristan Bernard's circle and a friend of the family. He does not appear in the final version of the portrait.

[1] Olivier Merlin, *Tristan Bernard ou Le Temps de vivre*, Calman-Lévy, Paris, 1989, p. 91.
[2] The 'Pure Lead Club'.
[3] Vaillant 1974, p. 193, see IX-228.
[4] E. V., Journal, 19 Feb. 1914, II.7, fol. 23r.
[5] Roger-Marx 1946a, p. 188.
[6] E. V., Journal, 24 Jan. 1914, II.7, fol. 19r.



IX-234

IX-234
Docteur Georges Viau in His Dental Practice

1914
Glue-based distemper and heightening in pastel on canvas, 107.5 × 138 cm
Signed and dated, with a dedication, lower right: *à mon cher ami Viau / bien affectueusement E. Vuillard 1914*
Musée d'Orsay, Paris, R.F. 1977-396

Provenance: Dr Georges Viau, Paris; Dr Louis Viau, Paris; Mme Roulet-Viau, Paris – Acquired through the intermediary of Mme Roulet-Viau by the Réunion des Musées Nationaux, 1955; deposited with the Musée National d'Art Moderne, 1955; transferred to Musée du Louvre (Palais de Tokyo), Paris, 1977; transferred to the Musée d'Orsay, Paris, 1986; Musée d'Orsay deposit (RF 1977-396) with the Musée Départemental Maurice Denis "Le Prieuré", Saint-Germain-en-Laye (France), 1980; Musée d'Orsay, Paris.

Exhibitions: Paris, Jeu de Paume, 1916 – Paris, Musée des Arts Décoratifs, 1938, no. 154 – Paris, Charpentier, 1948, no. 70 – Basle, Kunsthalle, 1949, no. 165 – Cleveland-New York, 1954, p. 103 – Munich, Haus der Kunst, 1968, no. 135 (ill.) – Toronto-San Francisco-Chicago, 1971-72, no. 77 (ill.).

Bibliography: George 1925, pp. 370 (ill.), 374 – Dorival 1943, p. 167 – Salomon 1945, p. 66 – Roger-Marx 1946a, p. 91; 1948b, n.p. (ill.) – Dorival 1956, p. 51, fig. 3 – Salomon 1961, p. 119 (col. ill.); 1962b, p. 38 (col. ill.) – Roger-Marx 1968, col. pl. 22 – Salomon 1968, pp. 26, 128-129 (col. ill.) – Russell, exhib. cat., Toronto-San Francisco-Chicago, 1971-72, p. 67 – Compin, Roquebert 1986, p. 283 (ill.) – Thomson 1988, p. 131, pl. 114 – Rosenblum 1989, pp. 608, 609 (col. ill.) – Compin, Lacambre, Roquebert 1990, pp. 480, 481(ill.).

This 'portrait', one of Vuillard's most celebrated, depicts a session at Dr Viau's, whose dental practice was located at 109 boulevard Malesherbes, where the artist had accompanied young Jacques Roussel and his sister Annette – shown here sitting in the 'torture chair' – on 6 November 1913.[1] The beam of light projected by the spotlight on the left sharply delineates a shadowy area on the young girl's face and reverberates soft blue highlights on the dentist's white coat and face, bringing out his red cheekbones and his eyes underlined in pink pastel. The slant of his eyebrows gives him a rather Faustian expression,



E. V., preparatory drawings for *Dr Georges Viau in His Dental Practice*, graphite on paper, 21 x 12.6 cm. Private collection.

the look of a mad scientist. Vuillard's artistry thus transforms a simple dental checkup into a sort of mystical experience; and, as usual, his observation of one of the rites of modern life is tinged with sly humour. The gleaming brass bowl on the lower left appears to be spinning like a top beside Annette, thus adding to the composition's air of phantasmagoria (one is irresistibly reminded of Joseph Wright of Derby's paintings of scientific experiments at night). John Russell hazards an interesting comparison when he writes that the atmosphere in *Dr Viau* 'is that of a major medical painting of the past – chiefly, perhaps, *The Gross Clinic* by Thomas Eakins'.[2]

In an undated letter to Vuillard, Georges Viau suggested altering a detail, and the artist accepted with alacrity: 'My dear friend[,] I retain the excellent impression of what you showed me the other day – and now my son, to whom I related my visit to you, tells me that the white coat we put on for our work might look more characteristic'.[3] As usual, Vuillard was quick to seize an opportunity to add a final realistic touch: 'Went to Viau's. white coat [a] nice effect… astonished I was able to retouch Viau portrait'.[4]

The two works hanging on the wall[5] show Georges Viau to have been a discriminating collector: in addition to canvases by Delacroix, Corot and Renoir, he also owned a remarkable series of works by Degas,[6] including the *Portrait de Diego Martelli*[7] and *Woman Ironing Seen against the Light*.[8]

[1] E. V., Journal, II.7, fol. 12r.
[2] Thomas Eakins, *The Gross Clinic*, 1875, oil on canvas, 243.8 × 198 cm, Philadephia, Jefferson Medical College, Thomas Jefferson University.
[3] Undated letter from Dr Georges Viau to E. V. (Dec. 1913 or early Jan. 1914), Salomon archives.
[4] E. V., Journal, II.7, fol. 15v.
[5] The topmost painting may be Daumier's *Portrait of a Friend of the Artist*, oil on canvas, 27 × 22.5 cm, no. 83 in the Viau sale, 11 Dec. 1942.
[6] George 1925, pp. 361-374.
[7] Edgar Degas, *Portrait of Diego Martelli*, 1879, oil on canvas, 110 × 100 cm, Scottish National Gallery of Modern Art, Edinburgh.
[8] E. Degas, *Woman Ironing Seen against the Light*, c. 1882, oil on canvas, 81 × 65 cm, National Gallery, Washington D.C.



IX-235

IX-235
Madame Frantz Jourdain

1914
Glue-based distemper on paper, mounted on canvas, 105 × 112.5 cm
Signed and dated, lower right: *E Vuillard 1914*
Musée du Petit Palais, Paris, Andrée Frantz-Jourdain gift subject to usufruct, Inv. PPP03590

Provenance: Commissioned from the artist by M. and Mme Frantz Jourdain, Paris, March 1914, 3,000 F; Andrée Frantz-Jourdain, Paris – Gift subject to usufruct to the Musée du Petit Palais, Paris, 1960; Musée du Petit Palais, Paris, 1963.

Exhibitions: Paris, Jeu de Paume, 1916 – Paris, Musée des Beaux-Arts de la Ville de Paris, 1947, no. 1650 – Brussels, Musées Royaux, 1975, no. 39 (ill.) – Lyons-Nantes, 1990-91, no. 130, p. 178 (ill.).

Bibliography: Salomon 1945, p. 64; 1968, p. 26 – Laffon 1982, no. 834 (ill.).

Description: *A full-face view of the sitter in a violet dress, lit by a window on the right, her arms resting on the green drop-leaf of an inlaid mahogany desk. Yellow-green curtain to the right.* (JS)

The sitter was the wife of Frantz Jourdain (1847-1935), the architect of the Samaritaine department store in Paris, and the mother of Francis Jourdain, the founder of the Salon d'Automne, to which Vuillard was invited to contribute on several occasions. The artist worked on this portrait from 9 March to 3 June 1914.



IX-236

IX-236
Reine Vaure in an Evening Dress

1914; reworked in 1917, 1926-28 and 1933
Pastel and glue-based distemper on paper, mounted on canvas, 140 × 85 cm
Signed, lower left: *E. Vuillard*
Private collection, Switzerland

Provenance: Commissioned from the artist by Reine Vaure and Thadée Natanson, Paris – Sale, Hôtel Drouot, Paris, 18 June 1925, lot 130 (ill.) – Henry Kapferer, Paris, 26,500 F – Jos Hessel, Paris, c. 1933 – Sale, Hôtel Drouot, Paris, 8 Dec. 1937, lot 69 (ill.), 34,000 F – M. and Mme Louis Faure Dujarric, Paris, c. 1948 – Private collection, Paris, 1971 – Private collection, Geneva, 1984.

Exhibitions: Pittsburgh, Carnegie, 1933, no. 208 (ill.) – Paris, Charpentier, 1948, no. 57.

Bibliography: Roger-Marx 1946a, p. 91 – Exhib. cat., Lyons-Barcelona-Nantes, 1990-91, p. 49 (col. ill.) – Cogeval 1993b, p. 95 (col. ill.) – Groom 1993, p. 195, col. fig. 313.

Description: *A profile view of the model standing in a pink peignoir, her elbows resting on a print-cabinet, reading by the light of a lamp behind her figure. The light blurs the outline of her face and casts a bright glare on the wall to the left. A harmony in golden tones.* (JS)

In 1914, in the early days of the war, Reine Vaure became Thadée Natanson's second wife. According to Annette Vaillant, Vuillard's circle was united in its loathing for her. 'Reine was beautiful but, notwithstanding her gazelle's eyes, kindness was not her forte. She succeeded in turning the husband she loved against his oldest friends. She hated Thadée's first wife, without knowing her, of course, and – in spite of what everyone said – this sometimes made us long for Misia's charm and seductive guile.'[1]
Vuillard depicts Reine in Thadée's apartment with its books and shelves stacked with drawings and prints. His portrait of her was preceded by numerous preparatory sketches (see ills.) and between 1914 and 1937 underwent countless retouchings – a sure sign that he was dissatisfied with it. On 15 April 1926, twelve years after painting the 'first version', he jotted down the following lines in his Journal (they are particularly interesting, especially the





E. V., preparatory drawings for *Reine Vaure in an Evening Dress*, graphite on paper, 17.1 x 9.7 cm.
Private collection.

remarks about changing fashions and the impossibility of accurately recapturing a past memory): 'struggled to find how to position Reine again, wanted to work fast, everything went wrong, positioned her badly; got all roiled up[,]after a while she began to feel unwell, noticed it too late; [wanted her to] do her hair up like in the past, [she became] pale [and began to feel] off-colour; interrupted my work, result[:] major change of position of [her] face[,] impossible [to carry on]; redo it or give it up'.[2] On 16 November 1927,[3] Vuillard went to the Musée des Arts Décoratifs for inspiration, feeling dissatisfied with the armchairs in the Natansons' drawing-room (Thadée had in all likelihood been obliged to move from the apartment in which Vuillard painted the 1914 version). Many of the artist's sketches focus on Reine Vaure's elusive profile, which evidently gave him a good deal of trouble. The light strongly illuminating her face in the painting prevents one from seeing its outline clearly, though it is perfectly distinct in the preliminary sketches. The apricot pink of her dress against the golden-yellow curtains is a particularly effective touch, and it recalls the tradition of society portraits from Joshua Reynolds to John Singer Sargent, as well as the photo-engravings in contemporaneous fashion magazines vaunting the designs of Poiret, Lanvin, Chanel and others. And yet a dress consisting of a short tunic over a floor-length sheath – almost a 1913-style *robe-sorbet* – could not have been less in fashion in the years when Vuillard reworked the portrait.

[1] Vaillant 1956, pp. 34-35. In a conversation with the author on 8 Nov. 1996, Annette Vaillant vehemently confirmed her earlier opinion of Reine.
[2] E. V., Journal, II.7, fol. 4v.
[3] Ibid., III, (S).G., fol. 48v

IX-237
Jean Gosset in Fancy Dress

1914
Glue-based distemper on paper, mounted on canvas, 110 × 74.5 cm
Private collection

Provenance: Purchased from the artist by Dr and Mme Antonin Gosset, Paris – Private collection.

Description: *A small boy seated on a drawing-room rug and looking at an illustrated book. The light comes from the right, casting a shadow over his face seen in* profil perdu. *He is wearing striped yellow and dark-red trousers, a bright-red waistband, a short blue sleeveless jacket and white shirt, and a large blue carmagnole hat with a red-white-and-blue cockade. Seen in perspective in the background is a couch on the left and, in the centre, an armchair before a yellow curtain.* (JS)



IX-237

The authors

Antoine Salomon is the son of Jacques, a direct descendant of the Vuillard-Roussel family, who first began the process of producing a catalogue raisonné for the artist upon his death. Throughout his life, he accumulated unique documentation (photographs, preparatory drawings, autobiographical notes, bibliographical details) on the art and creative life of the painter, thanks to which Guy Cogeval was able to draft this critical catalogue.

Guy Cogeval has been the director of the Musée des Beaux-Arts of Montreal since 1998.
A former resident of the Académie de France in Rome, professor at the École du Louvre, chief heritage curator and director of the Musée des Monuments Français from 1992 to 1998, he was curator for the following exhibitions: *Debussy and Symbolism* (Rome, 1984), *Vuillard* (Lyons, Barcelona, Nantes, 1990), the Maurice Denis retrospective in 1994, *Paradise lost: Symbolism in Europe* (Montreal, 1995), the *Years of the Nabis* (Florence and Montreal, 1998) and, more recently, *Hitchcock and Art* (Paris, Montreal, 2001). He is also chief curator of the major retrospective *Vuillard* (Washington, Montreal, Paris, London, 2003-2004).